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Collected by Louise and Joseph Pulitzer, Jr.

MODERN PAINTING · DRAWING & SCULPTURE

An Exhibition

W. KNOEDLER AND COMPANY · NEW YORK
April 9 to May 4

FOGG ART MUSEUM · CAMBRIDGE
May 16 to September 15
1957

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Catalogue by Charles Scott Chetham

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Walter Barker, *Composition*, 1956, Oil on canvas

Jane Berlandina, *Creusons Notre Ombre*, 1952, Oil on canvas

Stephen Greene, *Tulips*, 1949, Pencil and oil on paper

Alice Rahon, *The Nile*, 1946, Oil and sand on canvas

Nicholas de Stael, *Composition*, 1950, Oil on canvas

Jacques Villon, *Two Sketches for the Portrait of Joseph Pulitzer, Jr.*, 1955, Charcoal on paper

These drawings and paintings exhibited at this time are not dealt with in the first catalogue. They will be fully annotated and discussed in a second volume of *Painting, Drawing and Sculpture collected by Louise and Joseph Pulitzer, Jr.* This will be published in the near future. For further information apply to the Fogg Art Museum.

Acknowledgements

THIS exhibition and its catalogue are the result of the kindness and labor of many people. To describe briefly how both came about would be perhaps the clearest way to suggest the extent of the Fogg Museum's indebtedness.

For a number of years M. Knoedler & Company have been exhibiting at their New York galleries collections from museums in other parts of the country. These have been so well received that certain members of their staff wished to expand the program to include privately owned collections. Louise and Joseph Pulitzer, Jr., of St. Louis graciously agreed to lend some of the works of art they had collected and suggested that the Fogg Museum should benefit from the occasion. Mrs. Ernest Angell and Mrs. Howard Sachs enlisted a large group of volunteers. Their enthusiasm and hard work, sustained over many months, have been in great measure responsible for the warmth with which the exhibition has been welcomed. The generosity of the Pulitzers and of Knoedler & Company has enabled the Fogg Museum to show these works of art after they leave New York.

Most American art museums can afford neither the staff nor funds required to produce definitive catalogues of their collections. The problem is now acute; it seems likely to become increasingly serious as more and more objects are given to public institutions. If works of art were studied while still in private hands, then at least the situation could grow no worse. The present exhibition provided the opportunity to produce a catalogue of the Pulitzer collection. This first volume is devoted to the objects shown in New York and Cambridge; a second volume, describing the other half of the collection, will appear in the near future.

The undersigned has assumed final editorial responsibility. Mr. Perry Rathbone and Mr. William Eisendrath have given invaluable advice in both arranging the exhibition and preparing the catalogue. Mr. Pulitzer's records of the history of each object provided the basis for the scholarly research. In addition he wrote several of the essays and made valuable editorial suggestions for others. Mr. Charles Chetham assembled the scholarly apparatus. He also wrote all the unsigned essays and is, in effect, the author of this book. Mr. Alfred Barr, Miss Agnes Mongan, and Mr. John Rewald have generously contributed essays, all of which (with the exception of Mr. Rewald's letter) have been published previously. The photographs were taken by Clarence John Laughlin, Justin Savage, and Paul Piaget.

The names which crowd the preceding paragraphs recall but a few of the people who helped create this exhibition and its catalogue. No list of individuals, however long, no phrases, however apt, could provide adequate acknowledgement. A simple statement is perhaps the least ineffective way to express our thanks. The staff of the Fogg Museum is deeply grateful not only to the friends mentioned or suggested above but also to every one who has helped in this enterprise.

JOHN COOLIDGE
Director of the Fogg Art Museum

I ILLUSTRATION 60

Double Bakota Mask 19th century

Wood and copper, 22¾ inches high

COLLECTIONS Fenéon Collection, Paris; Frank Crowninshield, New York; Acquired October 21, 1943

REFERENCES Alfred H. Barr, Jr., *Cubism and Abstract Art*, New York, The Museum of Modern Art, 1936, p. 30, pl. 13.

Alfred H. Barr, Jr., *Picasso—Fifty Years of His Art*, New York, The Museum of Modern Art, 1946, illustrated p. 259 (compared to art of Picasso's "Negro" period, 1907).

Parke-Bernet Galleries, Inc., *The Frank Crowninshield Collection of Modern French Art* [auction catalogue], New York, 1943, p. 19, no. 489, illustrated no. 50.

EXHIBITED New York, The Museum of Modern Art, "Cubism and Abstract Art," March 3–April 19, 1936.
St. Louis, City Art Museum of, extended loan, summer, 1947.
St. Louis, Carroll-Knight Gallery, autumn, 1947.

The double-sided figure from the Bakota tribe is characteristic of a type produced in central Africa. Its form is at variance with the prevailing style of the region, a style which is derived from naturalistic shapes and details.¹ As all African sculpture is believed to have performed some ritualistic function, this Bakota figure, too, had its use. It was a funerary image. Others of its kind were generally placed in boxes with the bones and skulls of revered ancestors.

Paul S. Wingert indicated that the African sculptor expressed "his concepts within the traditional style pattern of his area"² but that his conception of form was dynamic. It was fostered by the sight of "ceremonial dances and rites. When seen in dazzling sunlight, half shadows, or the flickering light of nocturnal fires and torches, constantly changing poses, gestures, and expressions reveal[ed] the nature of life forms as pulsating shapes in varied rhythmic inter-relationships."³ This Bakota figure, a wooden core encased in hammered copper, presents a curious, and yet typical composition of forms. One side is emphatically concave; the features are indented. The whole area of the face curves inward towards the area of the nose. The opposite side is a separate piece of copper, not structurally the reverse of the first side. Here, the features and the shape of the head accentuate convexity.

James Johnson Sweeney,⁴ Alfred H. Barr, Jr.,⁵ and Robert J. Goldwater⁶ have all dealt

with the influence of such objects on 20th-century art. The list of artists directly or indirectly affected by the exotic forms includes many men of the period, beginning with Vlaminck and Derain, and continuing with Picasso, Matisse, Modigliani, Klee, Kirchner, Kokoschka, and many others.

Perhaps even more significant than this considerable influence is the phenomenon of the “discovery” itself. It is comparable to the sudden awareness of the ancient heritage gained by Renaissance man through Roman art or the delight in *chinoiserie* in the Age of Enlightenment. In the late 19th and early 20th centuries, objects produced in highly developed cultures were often valued for their “primitive” qualities. By entering our culture at a period when it was prepared to assimilate them, these hitherto unknown objects served a role, as have the objects of suddenly “discovered” cultures of the past, in extending and shaping the tradition of western art.

1. Paul S. Wingert, “African Sculpture,” *The Wurtzburger Collection of African Sculpture* [exhibition catalogue], The Baltimore Museum of Art, 1954, p. 11.
2. *Ibid.*, p. 13.
3. *Loc. cit.*
4. James Johnson Sweeney, *Plastic Redirections in the 20th Century*, Chicago, University of Chicago Press, 1934.
5. Alfred H. Barr, Jr., *Cubism and Abstract Art*, New York, The Museum of Modern Art, 1936.
6. Robert J. Goldwater, *Primitivism in Modern Painting*, New York, Harper and Brothers, 1938.

Afro (Basaldella)

1912–

2 ILLUSTRATION 40

A Crisis of Conscience 1951 (*Una Crisi di Coscienza*)

Oil on canvas, 58¾ × 78½ inches

Signed lower right: Afro 951

COLLECTIONS The Artist; Catherine Viviano Gallery, New York; Acquired April, 1954

REFERENCES City Art Museum of St. Louis, *Contemporary Italian Art* [exhibition catalogue], 1955, illustrated no. 2.

EXHIBITED New York, Catherine Viviano Gallery, “Afro,” April 12–March 17, 1953.

St. Louis, City Art Museum of, extended loan, spring, 1954.

St. Louis, City Art Museum of, “Contemporary Italian Art,” October 13–November 14, 1955.

Observation and experience, recollection, contemplation, distillation in painterly terms—these indicate Afro’s procedure in the reflective evolution of his poetic paintings. To find solutions for his impressions, he proceeds first from *aides mémoires*—tiny, spontaneous watercolor sketches which are later revised and reworked in gouache or watercolor as studies

preparatory to painting. These larger sketches may be seen tacked on the walls of Afro's studio in the Via Margutta, Rome. The transfer to oil, usually in handsome scale, follows after an interval for further thought.

Lionello Venturi has observed: "Afro does not take note of the immediate reality, but of its memory, and his designs evoke the emotion which has been resurrected from the past . . . His vision needs the mediation of time and it is this which makes it possible for him to pass from prose into poetry . . . Precisely because he needs to project the motif of his imagination into the far-off memory, his creation has a slow rhythm, but a rhythm which contains something complete and definite within itself."¹

Dore Ashton has discerned his images as "those which have seeped into memory, lingered there, and there been suffused with fantasy."²

Born in Udine on March 4, 1912, Afro Basaldella studied at the Lyceum of Venice, exhibited first at the age of 20 at the Galleria del Milione, Milan, in 1932. Working in a traditional manner—he admired his Italian forebears, Titian, Carpaccio, Bellini, and especially Tiepolo—he came to know Impressionism and Cubism through reproductions during the Fascist repression. In the '40s for a time, Cubism attracted him, but gradually lyricism, spatial nuances, a Venetian refinement of color, and rhythmic involvements asserted themselves as a personal style which has gained in evocative power from 1948 onward.

The *Crisis of Conscience* of 1951 projects a strong emotion—anxiety and repentance. The kneeling figure at the center has flung his arms outward as threatening forms, derived from animals and birds, crowd in upon him. The imagery is reminiscent of 16th-century paintings of the *Temptation of St. Anthony*, but the fantasy and disquiet are subordinated to the plastic breadth, the subtleties of surface textures and the eloquence of the color harmonies. Already Afro has begun "to suspend color in a kind of over-all close tonality, allowing a few drenched high colors to speak for the whole."³

Afro's career has fused lessons of his Italian heritage with an awareness of the present century: the architectonic method of Cézanne and, at times, Picasso, Braque; the fantasy of the early Kandinsky, Masson, Miró. Above all, he developed gradually and logically under the guidance of his own experience. As in the *Crisis of Conscience*, intelligence disciplines his personal language, virtuosity embellishes and vision elevates it.

"I like to think that my paintings give forth a sense of hope, a presentiment of dawn. I want them to contain a clear reflection of the world overridden by human passions, but at the same time to unfold with increasing assurance a vast open territory ready for the contests, the sufferings and the celebrations of mankind. I want the sensations of things, the symbols of reality to regain the warmth of a forgotten sentiment within the certainty of pure form. I think painting is getting ready to break away from its exclusive and closely guarded function of instrumental music. It is reaching for new modulations and tones that presage the entrance of the human voice raised in song."⁴

JOSEPH PULITZER, JR.

1. Lionello Venturi, *Afro* [exhibition catalogue], New York, Catherine Viviano Gallery, 1955 [pp. 6–7].

2. Dore Ashton, "Afro," *Arts Digest*, xxix, May 1, 1955, p. 10.

3. *Ibid.*, p. 30.

4. Andrew Carnduff Ritchie (editor), *The New Decade—22 European Painters and Sculptors*, New York, The Museum of Modern Art, 1955, p. 78.

Octavian Gate 1954 (*Portico d'Ottavia*)

Oil on canvas, 58¾ × 39¼ inches

Signed at right below center: Afro. 2. 53

COLLECTIONS The Artist; Acquired October, 1954

EXHIBITED Venice, "Biennale Internazionale d'Arte di Venezia," 1952.

"La Biennale de Venise—Exposition d'Art Italien moderne à Athens et dans l'Orient Méditerranéen" [organized by the Biennale and circulated as follows:]

Athens, the Zapeion, March–April, 1953.

Istanbul, Museum of Painting and Sculpture, May, 1953.

St. Louis, City Art Museum of, "Contemporary Italian Art," October 13–November 14, 1955.

"Can a pictorial form also have value as an apparition? Can the rigorously formal organism of a painting contain the lightness, the living breath of an evocation, the leap or shudder of memory? This for me, is the problem; this is the reason for the constant disquiet that makes me paint. The picture should be an enclosed world; within its limits the drama unfolds; this chessboard spells either victory or defeat."¹

Afro built such a "closed world" in his *Portico d'Ottavia*. His subject was a recollection of the architectural remnants of an ancient gate bathed in the golden Roman twilight. Although the shapes have been abstracted beyond the likelihood of sure recognition, the disposition of these shapes—the concentration of complex verticals at the center of the painting contrasted with the relative simplicity of the right and left margins—suggests the form of the column. The composition is oriented near the surface but is subtly enriched by the constant fluctuation of the planes. These ambiguous transitions in space heighten the sense of mystery. They are brought about by an almost "Venetian" handling, a warm coloristic harmony of yellows, dull greens, grey-blues, and lavender built up through numberless transparent glazes. Afro sometimes superimposes line on an integrated color composition. In this respect, the *Portico d'Ottavia* is characteristic in its linear images applied to the already painted surface, as for example, the architectural remnants near the center of the painting.

In the *Portico*, as in many of Afro's pictures, there is the suggestion of movement. Here its force is directed vertically by the bending of the forms which point in rhythmic sequence in that direction. Because Afro's recent compositions are generally animated, he has been described as a successor to the Futurist painters.

But Lionello Venturi views Afro's development as intensely personal. It "answers better to his nature and unfolds itself as life does itself—but without changing directions. His form is abstract and his motifs are presented rather than represented. Nevertheless, the lines and shapes of the paintings determined by this response to life itself, have their own vitality of structure and motion."²

1. Andrew Carnduff Ritchie (editor), *The New Decade—22 European Painters and Sculptors*, New York, The Museum of Modern Art, 1955, p. 78.

2. Lionello Venturi, *Afro* [exhibition catalogue], New York, Catherine Viviano Gallery, April 25–May 21, 1955 [pp. 4–5].

4 ILLUSTRATION 42

The Steeplechase 1954 (*Les Chevaux Mêlés*)

Oil on canvas, 65 × 52 inches

Signed upper left corner: A. Beaudin. 1954.

COLLECTIONS Galerie Louise Leiris, Paris; Acquired November, 1954

EXHIBITED Memphis, Tennessee, Brooks Art Gallery, "St. Louis Collects," February 3–27, 1956.

André Beaudin is one of the middle generation French painters who has emerged from the Cubist tradition with a personal style. As a friend and follower of Juan Gris, he stands, according to Daniel-Henry Kahnweiler, with those artists who "attempt to preserve as much as possible the autonomy of the architecture"¹ in their painting. Kahnweiler saw that Beaudin and "all these painters are the legitimate heirs of Cubism . . . The basis of their reality is imagination and the means they use to paint it are derived from the Cubists."² Beaudin's art depends on imagination, and in many instances his method is that of analytical Cubism. But instead of observing, fragmenting, and rearranging significant passages of form as they exist in nature, the artist strives to convey, through a self-sufficient pictorial organization, the essence of a given experience. His ultimate goal is expressive rather than simply constructive, for often the experiences he paints have little to do with concrete forms. Frequently, as in the *Steeplechase*, his subject is the very movement of the forms.

The *Chevaux Mêlés* is composed of trapezoidal shapes superimposed on one another. Flat passages of grey-blues, greens, yellows and off-whites are occasionally complemented and reinforced by angular lines of uniform thickness. The canvas is very thinly painted; the restraint of the handling is in marked contrast to the vigor of the design. The lively composition gives the impression of a rapid movement from the upper right corner to the lower left, as if balance had surrendered to a headlong burst of energy. It is through this device that Beaudin conveys the excitement of the race.

Horses had been a favorite theme of the artist during the years 1952–55. Daniel-Henry Kahnweiler feels that among many works of the period, the *Steeplechase* is one of Beaudin's most important paintings.³

1. Daniel-Henry Kahnweiler, *Juan Gris, His Life and Work* (translated by Douglas Cooper), New York, Curt Valentin, 1947, p. 117.

2. *Loc. cit.*

3. From a letter by Mr. Kahnweiler to Charles Chetham dated January 30, 1957.

5 ILLUSTRATION 36

Portrait of Zeretelli 1927

Oil on canvas, 55¼ × 37¾ inches

Signed upper left corner: Beckmann Frankfurt, 27

COLLECTIONS Staatliche Gemäldegalerie, Dresden, Germany; Buchholz Gallery, New York; Joseph Pulitzer, Jr., acquired January, 1940; Fogg Art Museum, Harvard University, gift of Joseph Pulitzer, Jr.

REFERENCES G. F. Hartlaub, *Max Beckmann—das gesammelte Werk, Gemälde, Graphik, und Handzeichnungen aus den Jahren 1905 bis 1927* [Ausstellungs Katalog mit Vorwort von Beckmann], Mannheim, Städtische Kunsthalle 1928, no. 105.

Erich Dürr, "Max Beckmann Ausstellung in Mannheim," *Der Cicerone*, xx, April, 1928, p. 241.

Heinrich Simon, *Max Beckmann* (Junge Kunst, Band 56), Berlin, Klinkhardt und Biermann, 1930, illustrated p. 23.

Institute of Modern Art, *Contemporary German Art* [exhibition catalogue], Boston, 1939, p. 10, no. 4.

The Arts Club of Chicago, *Max Beckmann* [exhibition catalogue], 1942, no. 6.

Perry T. Rathbone, *Max Beckmann 1948* [exhibition catalogue], City Art Museum of St. Louis, 1948, pp. 31–32, no. 16, illustrated p. 58. Also issued as City Art Museum of St. Louis, *Bulletin*, xxxiii (1 & 2), May, 1948, illustrated p. 58.

"Art of the Americas from Columbus to the Present Day," *Art News Annual*, xviii, New York, The Art Foundation Inc., 1948, illustrated p. 142.

Benno Reifenberg und Wilhelm Hausenstein, *Max Beckmann*, München, R. Piper, 1949, no. 245.

Max Beckmann, *Tagebücher 1940–1950*, zusammen gestellt von Mathilde Q. Beckmann, herausgegeben von Erhard Göpel, München, A. Langen-G. Müller [1955], p. 211, entry 22 September 1947.

EXHIBITED Mannheim, Städtische Kunsthalle, "Max Beckmann—das gesammelte Werk," 19 Februar–1 April 1928.

Boston, Institute of Modern Art, "Contemporary German Art," November 2–December 9, 1939.

St. Louis, City Art Museum of, "20th Century Art," August–September, 1941.

Chicago, The Arts Club of, "Max Beckmann," January 2–January 27, 1942.

Philadelphia Arts Alliance, "Max Beckmann's Oils," January 28–February 23, 1947.

St. Louis, City Art Museum of, "A St. Louis Private Collection," summer–autumn, 1947.

St. Louis, City Art Museum of; Los Angeles County Museum; Detroit Institute of Arts; Baltimore Museum of Art; Cambridge, Busch-Reisinger Museum of Germanic Culture; Minneapolis Institute of Arts; "Max Beckmann—Retrospective Exhibition," organized by the City Art Museum of St. Louis, May, 1948.

St. Louis, City Art Museum of, "A Tribute to Curt Valentin," January 14–February 14, 1955.

Cambridge, Fogg Art Museum, "Paintings and Drawings by Max Beckmann," February 23–May 19, 1956.

In a period of relative quiet Beckmann painted the portrait of Zeretelli, a Caucasian prince turned actor and dancer. In the late twenties the artist had established himself as one of Germany's foremost painters. He chose to lay aside for a while scathing satires of human folly and to devote himself to painterly problems with formal, rather than expressive emphasis. His preoccupation with formal problems did not, however, dull his receptivity to the singular personality of this subject. As he later said, "The elimination of the human relationship in artistic representation causes the vacuum which makes all of us suffer in various degrees—an individual alteration of the details of the object represented is necessary in order to display on canvas the whole physical reality."¹

The will to "display the whole physical reality" through "individual alteration of details" is manifested in the series of large single-figure compositions of the late twenties of which the *Old Actress*, the *Self-Portrait in Smoking Jacket*² and the *Zeretelli* portrait are representative. These paintings are characteristic of a style in which simplicity of form and color contributed to increased monumentality. In content, such pictures also displayed the artist's concern with another facet of reality—the psychological.

In the *Zeretelli*, Beckmann mastered a formal device for creating the sensation of depth. A black diagonal in front of the dancer sets the foremost plane, while the most distant is indicated by the wall and its dark moulding. The figure which must exist as a volume between these two shapes, is composed of forms which are occasionally flattened, as in the passage through the thighs. These depressed areas serve to throw into high relief the passages of the head and chest which are strongly modelled in light and shade. The juxtaposition of fully modelled volumes with flat passages causes each to appear to exist more powerfully.

The artist has represented the tall, angular figure seated in a none too comfortable, upright chair. His nervous energy momentarily restrained, the dancer seems about to engage in conversation, his mobile face illuminated by a sardonic smile, his heavily lidded eyes gazing outside the picture. The affected position of his left arm resting on the thigh, and the legs improbably spread in a pose resembling a position in the ballet create an angular design. This portrait breathes the nervous instability of the moment, and reveals persuasively the character of an intelligent, artistic and worldly personality.

1. Max Beckmann, *On My Painting* (Lecture given by Max Beckmann at the New Burlington Galleries, London, 1938) New York, Buchholz Gallery, Curt Valentin, 1941, p. 10.

2. Illustrated in, Benno Reifenberg und Wilhelm Hausenstein, *Max Beckmann*, München, R. Piper & Co., 1949. *Alte Schauspielerin*, pl. 41; *Selbstbildnis im Smoking*, pl. 46. The *Selbstbildnis* is in the collection of the Busch-Reisinger Museum, Harvard University.

6 ILLUSTRATION 37

Souvenir of Chicago 1948 (*Souvenir de Chikago*)¹

Oil on canvas, 42¾ × 30¾ inches

Signed and dated lower left of center: Beckmann St L[ouis]

COLLECTIONS The Artist; Joseph Pulitzer, Jr., acquired April, 1948; Fogg Art Museum, Harvard University, gift of Joseph Pulitzer, Jr.

- REFERENCES Benno Reifenberg und Wilhelm Hausenstein, *Max Beckmann*, München, R. Piper, 1949, no. 639.
 Buchholz Gallery, *Max Beckmann, Recent Work* [exhibition catalogue], New York, 1949, illustrated no. 11.
 Max Beckmann, *Tagebücher 1940–1950*, zusammengestellt von Mathilde Q. Beckmann, herausgegeben von Erhard Göpel, München, A. Langen-G. Müller, [1955], 21, 22, Januar 1948, s. 233; 27, 29, 30 Januar 1948, s. 234; 29 März, 1948, s. 246; 23 April 1948, s. 249.
- EXHIBITED New York, Buchholz Gallery, "Max Beckmann, Recent Work," October 18–November 5, 1949.
 St. Louis, City Art Museum of, "A Tribute to Curt Valentin," January 14–February 14, 1955.
 Cambridge, Fogg Art Museum, Harvard University, "Paintings and Drawings by Max Beckmann," February 23–May 19, 1956.

Max Beckmann's great triptychs constitute a major philosophic painterly expression. The references from which they are composed are almost unintelligibly personal, since they stem from Beckmann's individual interpretation of the strange psychological and political climate of the past three decades. But they are cosmic in that they deal with lastingly human values. To comment on these values, he fashioned images easily related to objective existence; this proved to be no limitation. His self-declared intention was "to get hold of the magic of reality and to transfer this reality to painting—to make the invisible visible through reality", for he recognized the paradox that "it is in fact reality which forms the mystery of our existence".²

In his *Souvenir de Chikago*, painted in St. Louis in 1948, after his first trip to Chicago, Beckmann departed from epic descriptions to paint a still life no less monumental in formal character, if in size, nor any less serious in intention than the muralesque oil paintings.

Souvenir's design recalls the work of the years 1926–31 in which *The Dream*, *Sunflowers*, *Still Life with Studio Window*, *Winterscene*, and *Scheveningen Five in the Morning*³ are comparable examples. In each of these, the major formal device is an obstructing window frame. In *Souvenir*, the forceful setting of the frontal plane by means of the black window sash and the definition of the further wall of the hotel room create a powerful sense of recession, even though individual elements of the composition are initially felt as pattern on the surface of the painting. This will to create space represented a major challenge to Beckmann, who stated his aim in painting as the transference of three dimensions to two, while still creating implications of a third and fourth dimension in this two-dimensional and limited configuration.⁴

The painting's complex symbolism creates ambiguous overtones, especially when considered in terms of the circumstances attendant on its painting. When Beckmann finally went to Chicago in 1948, the visit was, in a sense, an anticlimax. He had been offered a position at the Art Institute in 1941, but was then unable to obtain a passport in The Netherlands. The sole record of the city which might have provided him sanctuary is this image of the enclosed space of the hotel interior. The symbols may not be translated literally, although one is tempted to try. In his letter to a young woman artist he warned that "motley newspapers" rob one of one's vision.⁵ As in the triptychs, he includes a newspaper, here the *Chicago Sun*, perhaps to suggest the isolation of the human who gains his understanding of hu-

manity only through such vicarious media. The fire might have cast an aura of contentment into the room, but it exudes no warmth. The calla lily, which could have suggested purity in another age, and the black mirror, which reflects nothing, seem symbols of misfortune.

Beckmann said, “He grasps the intangibles who grasps reality with the greatest force.”⁶ It is through this very struggle with the objects, and by their curious juxtaposition that the *Souvenir de Chikago* takes on a vital existence.

1. When referring to the painting in his diary (see ref.), Beckmann consistently used this title, a curious mixture of French and German spelling.
2. Max Beckmann, *On My Painting*, lecture given by Max Beckmann at the New Burlington Galleries, London, 1938, New York, Buchholz Gallery, Curt Valentin, 1941, p. 4.
3. Cf. Peter Beckmann, *Max Beckmann—Mensch und Maler* [Gemälde und Graphik aus der Sammlung Günther Franke, München, 1952?], no. 12, *Der Traum*; no. 17, *Sonnenblumen*; no. 20, *Stilleben mit Atelierfenster*.
4. Cf. Kunsthhaus, Zürich, *Max Beckmann 1884–1950* [exhibition catalogue], November 1955–January 1956, *Winterbild, Scheveningen Fünf Uhr Früh*.
5. Max Beckmann, “Drei Briefe an eine Malerin,” in Benno Reifenberg, *Max Beckmann*, München, R. Piper, Dritter Brief, s. 46.
6. Max Beckmann, *On My Painting*, p. 4.

Pierre Bonnard

1867–1947

7 ILLUSTRATION 5

Still Life by Evening Light 1927 (*Nature morte à la lumière du soir*)

Oil on canvas, 22 × 21 inches

Signed lower left: Bonnard

COLLECTIONS The Artist; Gaston Bernheim de Villers, Paris; 19th and 20th Century French Art, Inc. (Sam Salz), New York; Joseph Pulitzer, Jr., acquired, May 1955; Fogg Art Museum, Harvard University, gift of Joseph Pulitzer, Jr.

EXHIBITED Paris, Galerie Bernheim-Jeune [quelques œuvres récentes de Bonnard], 1927.

In 1915 Bonnard sent himself “back to school . . . to forget all I know”, as he told his nephew, Charles Terrasse. “I am trying to learn what I do not know. I am restarting my studies from the beginning . . . and I am on guard against myself, against everything that used to thrill me so much, against the color that bewilders you . . .”¹ This necessity to relearn his art was probably prompted by two main factors: his recent friendship with Renoir, and the revelation of Cézanne’s painting.² The examination of Renoir’s color and brushwork impelled Bonnard to overcome the occasional dryness in his own painting, while the solidity of Cézanne’s compositions caused him to re-examine the structure of his own work.³

Immediately following 1915, Bonnard’s painting was characterized by an almost “linear”

quality. Typical compositions emphasized horizontal and vertical movements. Individual forms were more precisely described. Gradually, his delight in color tempered these sparse designs, and in the late '20s, a new style, more sensuous in color and more complex in composition, resulted.

The *Nature Morte à la Lumière du Soir* was painted in 1927, by which year Bonnard's researches had been fully assimilated. The structure of the still life is extremely simple. The corner of a table, covered with Bonnard's favored checked tablecloth, enters the composition from the lower left and repeats the shape of the format. A circular fruit bowl is placed on the table. Its shape is echoed by the grapes, apples, and pears in the bowl, and by the dish to the left. The design is complicated somewhat by the shadows cast by the artificial light. This light, as it modifies the setting and accentuates the still-life objects, is the artist's preoccupation in this painting. Its function is two-fold: to create by shadows interesting patterns which relieve the rigidity of the design, and to provide luminous purple and ultramarine passages, which contrast with the jewel-like color of the lighted areas.

1. John Rewald, *Pierre Bonnard*, New York, The Museum of Modern Art, 1948, p. 48.

2. *Ibid.*, p. 136. Bonnard exhibited seven paintings in 1904, five in 1905, and an unspecified number in 1906 at the Salon d'Automne. Rewald records in his *Paul Cézanne, A Biography*, New York, Simon and Schuster, 1948, p. 221, that Cézanne exhibited a number of paintings in 1904, ten in 1905, and ten in 1906 at the Salon d'Automne. Maurice Denis and Ker-Xavier Roussel, both members of the Nabis, visited Cézanne in 1905.

3. The parallel between Bonnard's artistic career and Renoir's is too striking to pass unmentioned. At mid-life, both men, although successful, were profoundly dissatisfied with their painting. Each resorted to drawing as a corrective measure. Renoir's studies of Ingres and Raphael resulted in the stylistic changes embodied in the *Grandes Baigneuses* of 1887 (John Rewald, *The History of Impressionism*, New York, The Museum of Modern Art, 1946, p. 405.). Bonnard's development, not nearly so dramatic as the older painter's, was nonetheless significant.

8 ILLUSTRATION 6a

Still Life with Fruit 1936 (*Nature morte aux fruits*)

Oil on canvas, 14¼ × 24 inches

Signed lower left: Bonnard

COLLECTIONS Alexander Reid and Lefevre Ltd., London; Acquired September, 1938

REFERENCES [*Prologue* 1, (11), December, 1947, a St. Louis publication]

John Rewald, *Pierre Bonnard*, New York, The Museum of Modern Art, 1948, p. 141, illustrated p. 119, no. 71.

"Color is the Cue," *House and Garden*, 94, September, 1948, detail reproduced as full-page illustration, p. 81

EXHIBITED St. Louis, City Art Museum of, "20th Century Art," August–September, 1941

St. Louis, Carroll-Knight Gallery, "xviii, xix, and xx Century Paintings," 1947.

New York, The Museum of Modern Art, "Bonnard Retrospective," May, 1948.

The Cleveland Museum of Art, "Bonnard Retrospective," March, 1948.

“The myopic copy of social anecdotes, the imbecilic imitation of the accidents of nature, the flat observation, the *trompe-l’œil*, the glory of being, however faithful, however banal as that of the daguerreotype, cannot content any painter, or any sculptor worthy of the name.”¹ Albert Aurier sternly voiced a point of view which many artists of his period had already long since adopted. Bonnard was one such. For an artist who bore the label “the last of the Impressionists” he cared little for the accidental effects of light. He worked from memory rather than from motif. He admired Cézanne, an artist who had worked from nature all his life. Bonnard’s aim was to create a structure for his paintings, and to find for forms in nature plastic equivalents in paint. Like Cézanne he created these solid forms through changes in color. Each touch of the brush was meant to add another plane, another facet to a form. Painstakingly constructed, Bonnard’s works are *tours de subtilité* rather than *tours de force*.

The *Still Life with Fruit* is composed of countless nuances of “broken” color. Every brush stroke has the dual function of describing a particular passage of form while contributing tones to the sophisticated color orchestration. The color harmony, bright and golden, is a major vehicle of the composition dividing the design into two prominent areas. On the left, there rests a basket filled with brilliantly painted fruit whose hues vary from green to orange. The area to the right gives way to less intense combinations. Here grapes and lemons are presented with cool greens and yellows. Pale violets provide subtle contrasts. In front, a covered jar in ochre tones rests on top of a linen tablecloth composed of faint yellow, violet and white touches.

Bonnard’s method of arranging the sequence of objects in his painting is almost oriental; he creates recession by means of overlapping. The jar at the right partially hides the bowl filled with grapes behind it, which in turn covers the fruit basket to the left. Dominant curvilinear movements are found in the basket handle in the upper left area of the canvas. This shape is repeated with many variations in the fruit, dishes and bowls. This curving movement is contrasted with the sharp vertical accents of the window mullions at the upper margin of the painting.

Bonnard worked wherever he could, habitually tacking his canvases to the walls of the places he stayed. The image of these paintings nailed to the walls,² in varying stages of completion, and each seeming to open a window into a world of light and color, is exciting to contemplate. If Bonnard was the “last of the Impressionists”, his impressions should be highly valued, for they were of a world into which he alone had entry.

1. François-Joachim Beer, *Pierre Bonnard* (preface by Raymond Cogniat), Marseilles, Editions Françaises d’Art, 1947, p. 19.

2. *Bonnard* (Le Point), xxiv, 4th year [p. 25]. Bonnard is shown working on paintings which have been nailed to the wall.

Still Life with Ham 1940 (*Nature morte au jambon*)

Oil on canvas, 17 × 25 inches

Signed lower right: Bonnard

COLLECTIONS Petrides Collection, Paris; Valentine Dudensing, France; Sidney Janis, New York; Acquired September, 1953

REFERENCES Jacques de Laprade (préface), *Bonnard* (Couleurs des Maîtres), Lyon, Editions Braun et Cie., 1944, illustrated in color, pl. 19.

André Lhôte (introduction), *Bonnard—Seize Peintures*, Paris, Editions du Chêne, 1944, illustrated in color, pl. III.

Sidney Janis Gallery, *Five Years of Janis* [exhibition catalogue], New York, 1953, illustrated in color, no. 3.

EXHIBITED New York, Sidney Janis Gallery, "Five Years of Janis," September 29–October 31, 1953.

In his brief introduction to François-Joachim Beer's *Bonnard*, Raymond Cogniat listed some characteristics of Bonnard's painting: iridescent color, a neglect of the powerful distortion of perspective, a tapestry-like quality which results from combining brilliant colors with emphatic surface patterns. The critic found that, although forms do not have precise contours, and one might mistakenly believe that there was no "drawing", the objects were forcefully described by the most subtly calculated changes in color.¹

Bonnard's *Nature Morte au Jambon* embodies all these devices. The color is extremely brilliant. The dominant vermilion of the cloth sets the key for the painting. Other hues either harmonize or contrast with this area. The violet-tinged tomatoes in the dish at the right provide a dissonant accent. The orange passage at the upper edge of the painting is similarly discordant, but to a lesser degree, since it, like the vermilion which it borders, partakes strongly of yellow. Other areas contrast directly with these. The green grape leaves in the basket at the lower left, the green highlights on the light blue grapes, and the large olives at the lower right of the painting, are for the most part, painted with the exact complementaries of the red and orange passages.

The handling of the pigment is typical of the painter's late style—multiple thin glazes of pure color have been placed one above another. There is no substantial impasto; rather a flickering, almost fluid quality characterizes the paint film. There is no local color; nowhere is a single unbroken hue put down. Instead tomatoes, olives, tablecloth, and grapes are composed of countless manipulations of refined color. Brilliant threads of pigment create an opalescence which no single hue, however intense, could attain. As Cogniat suggested, there are in fact no contours. Forms merge with one another; only changes in hue distinguish one form from another. The design of the painting begins and ends on the surface. It is not a spatial organization. The very high viewpoint, and the presentation of each object as a color area parallel with the table surface, tend to nullify any recession.

Bonnard's style is, in a sense, a summation of late 19th-century ideas. His most character-

istic devices are found in the works of painters of that day, yet his synthesis is peculiarly personal. Both Degas and Van Gogh had used a high point of view; the Impressionists and the Neo-Impressionists divided their color, and the Japanese, whose prints he so admired, were masters of pattern.

The *Nature Morte au Jambon* was painted in 1940, a tragic year in Bonnard's life. In a few short months, he lost his closest companions; his wife died, as did Edouard Vuillard, and his friend, Roussel. It was the year that Germany invaded France. Bonnard was soon isolated in Provence, and gradually painting materials were difficult to obtain. Yet, in this painting, there is no indication of these misfortunes; he was, as Maurice Denis said, a person "who did not grow old."² Thus Bonnard could not avoid transmitting some of the freshness of his eternal youth to the *Nature Morte au Jambon*.

1. François-Joachim Beer, *Pierre Bonnard* (preface by Raymond Cogniat), Marseilles, Editions Française d'Art, 1947, p. 7.

2. Maurice Denis, "Pierre Bonnard," in *Bonnard* (Le Point) xxiv, 4th year, p. 4.

Georges Braque

1882–

10 ILLUSTRATION 24

Still Life 1917

Oil on canvas, 25½ × 36 inches

Signed lower center on *trompe-l'œil* name plate: G. Braque

COLLECTIONS Valentine Gallery, New York; Acquired December 2, 1938

REFERENCES The Museum of Modern Art, *Art in Our Time* [exhibition catalogue], New York, 1939, pl. 164.
Des Moines Art Center, *American and European Paintings and Sculpture 1835–1955* [exhibition catalogue], Des Moines, 1955, no. 64.

EXHIBITED New York, The Museum of Modern Art, "Art in Our Time," 10th Anniversary Exhibition, summer, 1939.
Chicago, The Arts Club of, "Georges Braque Retrospective Exhibition," November 7–29, 1939.
Washington, D. C., The Phillips Gallery, "Georges Braque," December 6, 1939–January 6, 1940.
San Francisco Museum of Art, "Georges Braque," February–March, 1940.
St. Louis, City Art Museum of, "20th Century Art," August–September, 1941.
Des Moines Art Center, "American and European Paintings and Sculpture 1835–1955," October 13–November 6, 1955.

Braque was invalided out of the army in 1917 with a serious head wound. He had not painted in three years and his personal association with Picasso was definitely at an end. In the late summer of that year he began to work again. The *Still Life* illustrated here is a product of that return to continuous effort as a painter.

Many details link it with one of his last works prior to his entering the army—the *Music* of 1914.¹ As in this painting, Braque uses a free shape which simultaneously vignettes the forms and acts as a curvilinear contrast to the predominantly rectilinear elements it encloses. The shape in the earlier painting was amorphous; here its flattened, ovoid silhouette recalls the lemon, a shape which will figure so often in the works of the next decade.² Picasso, too, had used the device, specifically in the *Anis del Mono*, 1916.³ However, Picasso allowed the objects to violate the “frame” in two instances, above and below the central section. Evidence that Braque was long preoccupied with this device may be found in the *Still Life*, 1917,⁴ in which he used a diamond shape to frame his objects, and in *The Goblet*, 1917,⁵ wherein he used an incomplete octagon as a frame.

The false name plate at the base of the painting is a touch of *trompe-l'œil* identical with that of the *Music* of 1914.⁶ The confetti-like stippling and dottings are also common to all these paintings—it was, in fact, a characteristic handling of texture in any number of paintings by both Braque⁷ and Picasso.⁸ Braque contrasted this sparkling texture reminiscent of printed textile with more specific representation of the grain of wood. The painting gives the impression of a much greater textural richness than its prototype of 1914, and yet, unlike the earlier picture, no sand has been mixed with the pigment. The density of the pigment is uniformly thin in both cases, and there is little suggestion of those sumptuous painterly surfaces which Braque developed in subsequent works. The impression of textural richness is due in part to the larger, simpler shapes of the design, and in part to the vibration of the “pointillism.” The textures, where they occur, seem more emphatic in the simpler organization of this picture. The painting has a breadth and coherence which contrasts with the conception of the multi-faceted earlier work. Here it is almost possible to trace continuous contours. Occasionally, Braque suggests spatial existence for the overlapping planes by painting a shadow. Coloristically, the painting is an advance over the monochrome Cubist works. The colors are muted rose, browns, creams, and greys, both warm and cool, and because they are distinctly isolated from one another, they retain their identity as hue despite their relative neutrality.

Braque dotted in a naturalistic description of a bunch of grapes on a dark ground. This is one of the early examples of the inclusion of the organic still-life matter which became the basic subject of his later painting. The *Still Life*, 1917, is a transitional piece in which Braque reworked earlier themes in order to find the thread of a new development.

1. Collection: Miss Katherine S. Dreier, Milford, Connecticut. Illustrated in Henry R. Hope, *Georges Braque* [exhibition catalogue], New York, The Museum of Modern Art, 1949, p. 71.

2. Douglas Cooper cites another example: the *Still Life with a Bunch of Grapes*, no. 48 in his *G. Braque* [exhibition catalogue arranged by the Arts Council of Great Britain in association with the Edinburgh Festival Society], London, 1956, in which a similar arrangement is spoken of as “lemon shaped.”

3. Illustrated in the Georges Hugnet article, “Picasso ou la peinture au xxe siècle,” in the *Cahiers d'Art*, VII, 1932, p. 122.

4. In the Kröller-Müller Collection, Otterlo, The Netherlands. Illustrated in Henry R. Hope, *op. cit.*, p. 81.

5. In the A. E. Gallatin Collection, Philadelphia Museum of Art. Illustrated in Henry R. Hope, *op. cit.*, p. 72.
6. Illustrated in Georges Hugnet, *op. cit.*, p. 122. Picasso used the same idea in his *Anis del Mono*; however, he omitted the shadow.
7. *Woman with a Mandolin*, 1917, Collection Roger Dutilleul, Paris, illustrated in Hope, *op. cit.*, p. 73; *Still Life with Grapes*, 1918, Collection Miss Marion G. Hendrie, Cincinnati, illustrated in Hope, *op. cit.*, p. 75.
8. *Green Still Life*, 1914, The Museum of Modern Art, New York; *Vive la France*, 1914, Collection Sidney Janis, New York; illustrated in Alfred H. Barr, Jr., *Picasso—Fifty Years of His Art*, New York, The Museum of Modern Art, 1946, pp. 90 and 91 respectively.

11 ILLUSTRATION 25

On the Table 1919 (*Sur la table*)

Oil and sand on canvas, 23 × 45 inches

Unsigned.

COLLECTIONS Léonce Rosenberg, Paris; A. E. van Saher, New York; Fine Arts Associates, New York; Acquired December 8, 1948

REFERENCES André Lhôte, "Georges Braque," Editions *Caliers d'Art*, Paris, 1933, illustrated p. 43 accompanying an article by Lhôte originally dated 11 Juin 1919.

City Art Museum of St. Louis, "St. Louis Collections," *Bulletin* xxxiii (3), 1948, p. 6, no. 6, illustrated p. 16.

Henry R. Hope, *Georges Braque*, New York, The Museum of Modern Art in collaboration with The Cleveland Museum of Art, 1949, p. 83, illustrated in color, p. 85.

[*Norte*, ix (10), New York, November, 1949, illustrated in color, p. 23.]

Alfred M. Frankfurter, "G. Braque—His First American Retrospective at The Cleveland Museum and at The Museum of Modern Art," *Art News*, xlvii (10), February, 1949, illustrated in color, p. 30

Musée National d'Art Moderne, "L'Œuvre du xx^e Siècle" [exhibition catalogue], Paris, 1952, illustrated pl. 11.

EXHIBITED St. Louis, City Art Museum of, "St. Louis Collections," September 20–October 25, 1948.

The Cleveland Museum of Art, "Georges Braque—A Retrospective Exhibition," winter–spring, 1949.

New York, The Museum of Modern Art, "Georges Braque—A Retrospective Exhibition," spring–summer, 1949.

Paris, Musée National d'Art Moderne, "L'Œuvre du xx^e Siècle," May 5–June 15, 1952.

London, Tate Gallery, "Masterpieces of the 20th Century," July, 1952.

Edinburgh, Royal Scottish Academy, "An Exhibition of Paintings—Georges Braque," August 18–September 15, 1956 (arranged with the Arts Council of Great Britain).

London, Tate Gallery, "An Exhibition of Paintings—Georges Braque," September 28–November 11, 1956, (arranged with the Arts Council of Great Britain).

“Cubism had begun to construct its space by the mere act of placing one object in front of another without indicating the separation of planes with the help of the *trompe-l’œil*. Then, with experience, it was necessary to separate the image from the surface to direct it towards the spectator counter to the Italian rule. This is one of the essential reasons for which Cubism had abandoned the landscape, opposite in its traditional conception to the essential Cubist principles, to use solely the object which entirely flattered its demands.”¹ In Braque’s *On the Table* of 1919, an effect of relief is achieved through overlapping. Thus, fragmentary still-life objects are oriented towards the spectator, so that the image extends from the picture plane rather than receding into it.

Douglas Cooper suggests that, in 1918, Braque began to use the black underpainting evident in this work, and, at about the same time, he also began to use the long horizontal format.² The shape is one which Braque used frequently in the next decade, and he developed the black underpainting into a unique personal trade-mark. In the ’20s, a curvilinear conception of form is usual in his painting, but in this work the angular and the curvilinear are in balance. In such paintings as the *Woman with a Mandolin*, 1917, *The Musicians*, 1918, and the *Café Bar*, 1919,³ one may trace the development from the rectilinear to an integration of the curvilinear and the angular. That development was embellished by increasingly rich textures—to which the innovation of black underpainting was a major contribution. The admixture of sand to the pigment, and the raking through of the pigment with a fork or a comb, as in the table top and its legs, are other means by which Braque varied his painterly surfaces.

The disposition of forms is interesting apart from the spatial logic involved. The table is clearly defined and supports the guitar, the fruit dish with grapes, and the playing cards. The dark green area (upper center) and section of stenciled wall paper (upper right) indicate the probable décor of the room. Such a definition of parts is not to be found in most of the works of 1917 and 1918. The grapes, which he incorporated, are simply stated. In the *Still Life* of 1917, they were lightly dotted in on a dark area. Later, in the *Still Life* of 1925, they rest solidly as thick impasto on the black ground.

1. Christian Zervos, “Georges Braque,” *Cahiers d’Art*, VIII, 1933, p. 5.

2. Douglas Cooper, *G. Braque* [exhibition catalogue arranged by the Arts Council of Great Britain in association with the Edinburgh Festival Society], London, 1956, p. 40, no. 50.

3. Henry R. Hope, *Georges Braque* [exhibition catalogue], New York, The Museum of Modern Art, in collaboration with The Cleveland Museum of Art, 1949, illustrated pp. 73, 78, and 79 respectively.

Still Life 1925

Oil on canvas, 7 3/16 × 18 inches

Signed on the reverse: G. Braque

COLLECTIONS Pierre Matisse Gallery, New York; Acquired January 6, 1938

EXHIBITED Chicago, The Arts Club of, "Georges Braque Retrospective Exhibition," November 7–27, 1939.
 Washington, D. C., The Phillips Gallery, "Georges Braque," December 6, 1939–January 6, 1940.
 San Francisco Museum of Art, "Georges Braque," February–March, 1940.
 St. Louis, Missouri, Carroll-Knight Gallery, "xviii, xix, and xx Century Paintings," 1947.

Henry Hope states that "Many of the canvases from the period beginning about 1921 are in the unconventional shape of a long, narrow rectangle, with length from two to two and a half times its breadth . . . Braque devised this reduced surface to permit an intimate study of small objects without the need of composing structural elements to fill a large background. It was thus possible to paint two or three peaches, a plate, a napkin, and a glass to reveal the contrast of surfaces and colors and bring out subtle harmonies."¹

In choosing to concentrate on a few such objects, Braque brought to fruition a new phase of his artistic development in which objects themselves were as carefully described as the relation between objects had previously been. In this most familiar and popular of all his periods, Braque invariably used as subject matter a few fruits, cutlery, vases, and tablecloths.

Typical of the period and well demonstrated in this painting is the sumptuous surface. Braque earlier devised the innovation of black underpainting on top of which he laid his colors. Here he used the method with a variety of results. The black unifies the colors which it underlies by appearing through the freely brushed upper layers of pigment. Simultaneously it enhances the quality of each of the individual hues. This *Still Life* exemplifies the painter's coloristic growth from the monochrome characteristic of his Cubist painting. Instead of the tonal range of a single color, there is now a variety of subtle, muted harmonies. The oyster-whites and buffs, the mustard-yellows and the velvety greens were the result of a refined coloristic sensibility which had known earlier the discipline of monochrome.

The black as Braque used it serves still another function, that is, as contour. Braque set his color in it; he painted the interior passages of forms and allowed the black to be read as the delimiting contours. Only the still-life objects themselves are underpainted with this black. Through this distinction, Braque effectively separated the center of interest from the background. The wallpaper, which is divided into three vertical and two horizontal sections, bears stencil-like designs which bring to mind Braque's apprenticeship as a house decorator.

1. Henry R. Hope, *Georges Braque* [exhibition catalogue], New York, The Museum of Modern Art, in collaboration with The Cleveland Museum of Art, 1949, p. 99.

The Mandolin 1939–40? (*La Mandoline*)

Oil on canvas, 35 × 42 inches

Signed lower right: G. Braque

COLLECTIONS The Artist; 19th and 20th Century French Art, Inc. (Sam Salz), New York; Acquired October 18, 1949.

REFERENCES Stanislas Fumet, *Braque* (Collections des Maîtres), Paris, Editions Braun & Cie., 1942, illustrated pl. 44 (entitled “Le Banjo”).

Jean Pauhan, “Braque ou le sens du caché,” *Cahiers d’Art*, xv–xix, 1940–44, p. 78, illustrated p. 94 (entitled “Banjo et Carafe” 1941).

Two nearly identical versions of this painting exist. The *Still Life with Banjo*, 1939, of the Gustav Zumsteg Collection, Zürich, is longer and narrower.¹ The objects on the table are, in most respects, the same as those in the illustrated version, although they are placed closer to one another, and for this reason seem more tightly integrated. A few minor differences are to be noted: a white passage, possibly the back of a chair, is seen behind the guitar, and the glass on the right is surrounded by a napkin. Between the guitar and the rolled napkin on the front of the table in *The Mandolin* is an open space occupied by lemons.

The Mandolin is a larger painting than the *Still Life with Banjo*. Braque altered the shape of the format in this variant and included not only the objects on the table, but also the voluminous tablecloth and sections of the tiled floor as well. In effect, he changed the composition from a study of a few objects on a table—this is typical of the long series of still lifes prior to the 1940s—to a composition which also contains these elements, but where the major pictorial interest centers in the whole complex of table, objects and interior space. Braque’s design and painting of *The Mandolin* seem more vigorous than the Zumsteg version; the ample folds of the tablecloth add a rocking movement to the composition which is lacking in the narrower essay, while the relative isolation of the objects—there is little of the overlapping found in the *Still Life with Banjo*—accentuates the freedom of the brushwork.

1. Kunsthhaus, Zürich, *Georges Braque* [exhibition catalogue], 1953, pl. xxi, no. 99.

14 ILLUSTRATION 63

The Pyramid 1949

Bronze, 53 inches high

Signed near base: M C

NOTE Cast in Paris by C. Valsuani; number of casts, 5.

COLLECTIONS The Artist; Acquired May 4, 1950

REFERENCES Christian Zervos, "Réflexions sur les sculptures de Mary Callery," *Cahiers d'Art*, 1949, p. 305, illustrated p. 304.

Judith Kaye Reed, "Slenderized Callerys," *Art Digest*, 24, April 1, 1950, p. 16, illustrated.

Buchholz Gallery, *Mary Callery* [exhibition catalogue], 1950, illustrated on cover.

EXHIBITED Paris, Galerie Mai ["Mary Callery"], autumn, 1949.

New York, Buchholz Gallery, "Mary Callery," March 14–April 2, 1950.

St. Louis, City Art Museum of, "St. Louis Collects," April 5–May 5, 1952.

The *Pyramid* is composed of acrobats, balancing one on top of another. At the base, a kneeling figure thrusts his leg forward to gain leverage, and extends his left arm horizontally to furnish support for the girl standing on his shoulders. This second member of the group is smaller in scale. She also extends her arm to the left, paralleling the arms of the kneeling figure and the legs of the horizontal figure above. The third acrobat, the "capstone," still smaller in scale, completes the organization. He reaches down to the others; thus all three hands are joined. The sculptor has enhanced the idea of precarious but plausible balance by diminishing the size and weight of the pyramiding figures.

The acrobats are curiously constructed. The artist seems at first to have merely adjusted tubes of an initially uniform thickness. But the swelling and the thinning of the forms is so subtle that the inorganic nature of the bronze is subordinated and the figures emerge as vitally human. The slimness of their figures and the degree of animation places emphasis on the silhouette, while the tapering limbs and the highly polished surfaces of the metal add to the thrust of the soaring forms.

The precise silhouette of the *Pyramid* divides and measures space. The forms reach out, they taper, they seem to issue from or merge with the atmosphere. As with the bare branches of trees in winter, Callery's *Pyramid* reaches into the nebulous. The space divided by the human forms becomes an area to be observed, an interplay in the *Pyramid* of form and space, characteristic of the sculpture of Mary Callery.

15 ILLUSTRATION 7

Portrait of Jules Peyron 1885 / 1886

Oil on canvas, 18¼ × 15 inches

Unsigned.

COLLECTIONS Ambroise Vollard, Paris; Dr. Wendland, Paris; Wildenstein and Co., Paris-New York; Mr. and Mrs. Otto L. Spaeth, New York; Fine Arts Associates, New York; Acquired December 8, 1954

REFERENCES Julius Meier-Graefe, *Cézanne und sein Kreis*, München, Piper Verlag, 1922, illustrated p. 197.
Julius Meier-Graefe, *Cézanne* (translated into English by J. Holroyd-Reece), London, E. Benn Ltd., 1927, pl. LXIX.
Lionello Venturi, *Cézanne—Son Art—Son Œuvre*, Paul Rosenberg, Editeur, Paris, 1936, Vol. I, no. 531; Vol. II, pl. 166.

EXHIBITED New York, Fine Arts Associates, "Cézanne: rarely shown works," November 10–29, 1952.
Aix-en-Provence, Pavillon de Vendôme, "Cinquantenaire de Cézanne," July–August 2, 1956.

The following discussion of the portrait is recorded in a letter by John Rewald to Joseph Pulitzer, Jr., dated February 1, 1955:

"I believe that Cézanne met Jules Peyron¹ in Gardanne where he worked a great deal between August 1885 and January 1886, possibly because a mysterious love affair may have kept him away from Aix. Gardanne is not very far from Aix. Peyron was 'comis principal des contributions indirectes' there, in other words a fiscal agent.

"When in 1886 Cézanne decided at last to marry . . . his mistress Hortense Fiquet, who had borne him a son in 1872, he asked Peyron to be one of the witnesses. According to the marriage certificate, which, by the way, Peyron is the only witness not to have signed, Peyron was then thirty-two years old and living in Gardanne.

"The thin, enamel-like paint of the Peyron portrait is very typical of Cézanne's work of that period, although both before and after he frequently used heavy layers of pigment. His two unfinished pictures of Gardanne² are painted very thinly, and so are various portraits of himself, his wife, and his son³ which date from the same period. Strangely enough, many of these canvases are not quite 'finished', but (the Peyron) portrait, together with some of the finest landscapes he ever did (done in the vicinity of Gardanne)⁴ as well as some particularly beautiful still lifes such as *Les Pommes*⁵ is 'finished' in my opinion and shows the same glaze-like quality of paint, an almost transparent brushwork which seems to lead the way to Cézanne's unique technique as a watercolorist."

[The picture] "is a splendid revelation of Cézanne's style of this period which, by the way, places itself in the very middle of his creative career; he was forty-six years old in 1885."

1. Lionello Venturi, *Cézanne—Son Art—Son Œuvre*, Paris, Paul Rosenberg, Editeur, 1936, Vol. II, Planches, *Portrait de Monsieur Peyron* (1885–87) V. 531, pl. 166.

2. *Ibid.*, *Gardanne* (1885–86) V. 431, pl. 124; *Gardanne* (1885–86) V. 432, pl. 124.
3. *Ibid.*, *Cézanne à la Palette* (1885–87) V. 516, pl. 159; *Portrait de Paul Cézanne, Fils de l'Artiste* (1885) V. 519, pl. 160; *Portrait de Madame Cézanne* (1885 env.) V. 521, pl. 161; *Madame Cézanne dans la Serre* (1890 env.) V. 569, pl. 181.
4. *Ibid.*, *La Sainte-Victoire, Beaurecueil* (1885–86) V. 433, pl. 125; *Environs de Gardanne* (1885–86) V. 436, pl. 127.
5. *Ibid.*, *Les Pommes* (1885–87) V. 501, pl. 155.

16 ILLUSTRATION 8

Rocks at Bibémus 1895 / 1900 (*Rochers de Bibémus*)

Watercolor on paper, 18½ × 12 inches

Unsigned.

COLLECTIONS Bernheim Jeune, Paris; Fine Arts Associates, New York; Acquired May 3, 1955

REFERENCES Lionello Venturi, *Cézanne—Son Art—Son Œuvre*, Paul Rosenberg, Editeur, Paris, 1936. Entry reads: “1044–1895–900, Rochers à Bibémus, Ancienne collection Bernheim Jeune, Paris.”

EXHIBITED New York, Fine Arts Associates, “Cézanne Watercolors,” January 29–February 18, 1956.

“Watercolor was for Cézanne a means which permitted him quickly to retain colored impressions or to enliven his studies, still lifes as well as studies for portraits, landscapes and groups of bathers. Sometimes he was satisfied to add color to a sketch, dashes of violet blue doubling contours, a few spots indicating the nature of the object. It was these studies which inspired Rilke to write: ‘They are beautiful; they reveal as much assurance as the paintings and are as light as the others are massive. Landscapes, brief pencil sketches upon which, here and there, as though to emphasize or to confirm, falls a trace of color, casually; a succession of dashes, admirably arranged with a sureness of touch, like the echo of a melody.’”¹

The *Rocks of Bibémus* is one of the series which both Rewald and Rilke admired. Venturi dates the work 1895–1900,² which coincides with the times when Cézanne was known to have worked at the quarry. The locale shown in this sketch appears as a detail in the foreground of a landscape, *Bibémus Quarry*, purchased from Cézanne by K. E. Osthaus in 1906.³

The painting is extremely delicate. A substructure of pencil sketching can be faintly seen beneath the fine washes of rust, blue, and green. Such a drawing was apparently intended to recall only the most general disposition of the masses. Then the swatches of color were set down with a rhythmic consistency, but the slightest variation of warm and cool tones caused a palpable differentiation in the level of the relief.

Cézanne’s observation and description of these color variations created a work of art which is peculiarly sensitive. This at first elusive, quickly-executed sketch has an irrevocable structure that is fully realized in painterly terms. Its purely pictorial values dissociated from natural appearances have become a major basis of “abstract” art. The *Rocks at Bibémus* illustrate how a master used the elements of line, mass and color not to deny the representation

of nature, but to underscore and to create an equivalent for the order and harmony which he knew existed in the natural world.

1. John Rewald, *Paul Cézanne*, New York, Simon and Schuster, 1948, p. 204.

2. Lionello Venturi, *Cézanne—Son Art—Son Œuvre*, Paris, Paul Rosenberg, Editeur, 1936, Vol. I, no. 1044, Vol. II, pl. 307.

3. Rewald, *op. cit.*, pl. 90.

Salvador Dali

1904–

17 ILLUSTRATION 51

Port Lligat 1952

Watercolor and enamel on white paper, 19¾ × 14½ inches

Signed and dated lower left of center: Dali, 1952

COLLECTIONS Carstairs Gallery, New York; Acquired March 3, 1953

Dali's *Port Lligat* depicts a characteristically Surrealist dream world. Personages populate a vast panorama. They play out an incoherent drama in which each avoids the other's glance. A horse stares out of the picture to the left. A central figure gesticulates ambiguously at the women to the right. A variety of objects, animate and inanimate, complete the décor. Light falls from the upper left and the insubstantial figures cast shadows. Perspective, in the form of a series of converging lines on the plain, relates all the figures except the horse who exists in a different space—all four of his feet rest on the same plane.

The casual freedom of the *Port Lligat* is the antithesis of the photographic realism which Dali employs in his painting. And although the images recall 15th and 16th century prototypes, the technique is not that of a Renaissance drawing; it is an invention of this century. In one instance, Dali seems to have taken a hint from modern experimental psychology—that is in the Rorschach-like enamel splashes which form the drapery of the women and part of the horse's back. In the selection of motifs, Dali most closely approximates his declared intention to "rediscover the tradition of the old masters".¹ His horse, for example, may refer to one in the *Four Sketches of Horses* by Leonardo da Vinci.² The women guiding their children recall prototypes, albeit reversed, in the El Greco *Cleansing of the Temple*.³ Their proportions are extremely attenuated and are similar to those of the child, St. John, in the El Greco *Holy Family*⁴ in Toledo. The studied casualness of the whole composition seems an approximation of a page from a Leonardo sketch book. But the accidental coincidence of strange objects in Leonardo's work has, in Dali's, become the *raison d'être*.

Dali's artistic career is testimony to the longevity of romanticism. Like other romantics, he chose to exploit the fantastic. Dali invaded the unconscious—a region only sporadically visited in the past. In such drawings as the *Port Lligat*, where reduction of madness to a

method is avoided, Dali may be seen at his best. As such, he appears a formidable draughtsman. His virtuosity disarms criticism, as Dali was well aware when he said, "For all my imitators, for all my detractors, and for all my polemicists I have but one unique response, probably the most difficult to furnish today: a good drawing."⁵

1. M. Knoedler and Co., *Dali* [exhibition catalogue], New York, 1943 [p. 3].

2. Arthur Ewart Popham, *The Drawings of Leonardo da Vinci*, New York, Reynal & Hitchcock [1945], p. 70, *Four Sketches of Horses*, Windsor, Royal Library, no. 12,317.

3. Ludwig Goldscheider, *El Greco*, New York, Phaidon, 3rd edition, 1954, pl. 139, 140.

4. *Ibid.*, pl. 84.

5. M. Knoedler and Co., *op. cit.* [p. 5].

Charles Despiau

1874–1946

18 ILLUSTRATION 56

Torso of a Young Woman

Bronze, 52 inches high

NOTE This *Torso* by Despiau belonged only to Alexis Rudier. It was found in his collection at Vesimet, placed in his garden.

COLLECTIONS Alexis Rudier, Vesimet; Fine Arts Associates, New York; Acquired November, 1956

EXHIBITED [Antwerp, Middelheim Museum, "Exposition de Sculptures en plein air," 1955.]

Charles Despiau was one of the few important 20th-century sculptors to receive an education at the Beaux Arts. In 1903, however, he caught the attention of Rodin and for five years worked as his assistant and collaborator, but their association ended when Despiau felt the desire to develop his own artistic personality. The sculpture which he produced after this break may be regarded in two ways. It can be seen as a retrogression to a more simple and sensitive version of Beaux Arts Neo-Classicism, or it can be considered, as is the work of Maillol, a reaction from the disrupted forms of Rodin toward a sculpture of compact, organic, self-sustaining forms.¹ A fair appraisal seems to lie somewhere between the two, for even though Despiau believed, contrary to Rodin, that repose was essential for fine sculpture,² he rarely attempted Maillol's uncompromised sculptural vitality. Despiau's fame rests solidly on his undisputed merit as a portraitist; nevertheless, he created idealized figure sculpture throughout his career. Remaining a true student of the Beaux Arts and of Rodin, Despiau's one natural mode of expression was the human figure, which, consistent with tradition, he modelled rather than carved. His conception of the figure emphasized grace, suavity of outline, and beauty of surface rather than heroic proportion and architectonic structure.

The *Torso of a Young Woman* represents Despiau at his best. The figure is in repose, but its

stance affords some variety in the distribution of the weight. The right leg supports the body; the left leg provides balance. The upper torso thrusts slightly to the right providing added stability. The sinuous central axis is repeated and complemented by the contours of the figure. The unity of the piece—its most striking characteristic—is accomplished by two important means: the basic structure of the figure is no more complex than that of a column, even though subtle shifts do occur in direction of the forms, and the surface enhances the simplicity of the design. Sensitive, undulating textures, for which Despiau is so justly celebrated, indicate the care which the artist lavished on the piece.

The *Torso of a Young Woman* has an interesting history. The sculptor derived a number of versions from the original plaster model. It was first conceived as an almost complete figure (one arm was missing) and was thus exhibited at the *Société Nationale* in 1921. In 1923, with the arm added and a change in coiffure, it was shown at the *Salon des Tuileries*. In 1929, with both arms removed, it was rendered as the *Adolescent*.³ Somewhat later, it became simply a torso, and as such it is exhibited here. This final version is a most explicit *hommage à Rodin*. It was Rodin who conceived the idea of exhibiting torsos, hands, and heads—the parts of his figure sculpture—which, because of their rhythmic and essentially abstract unity, were self-sustaining as works of art.

1. Carola Giedion-Welcker, *Contemporary Sculpture*, New York, George Wittenborn, Inc., 1955, p. 24.

2. Mildred Palmer, "A Note on Charles Despiau," *Charles Despiau* (Portfolio Series), New York, The Arts Publishing Corporation, p. 1.

3. Léon Deshaers, *C. Despiau*, Paris, Les Editions G. Crés & Cie., "Catalogue des Oeuvres de Despiau," 1921 et 1929.

Richard Diebenkorn

1922–

19 ILLUSTRATION 45

No. 4 1951

Oil on canvas, 40 × 52 inches

Signed on reverse: R Diebenkorn † Top [to indicate direction]

COLLECTIONS The Artist; Paul Kantor Gallery; Acquired September 11, 1956

Richard Diebenkorn recalls that as a school boy "the culminating thrill was to have my picture tacked up with those of the others, and the response of my classmates, who would say, 'Gee, look at that.'"¹

The élan, the spontaneity, even the impetuosity of the painter's style elicit such a response today. Born in Portland, Oregon, in 1922, trained at the California School of Fine Arts, San Francisco, and currently on the faculty of the California College of Arts and Crafts at Oakland, Diebenkorn has evolved as a painter from a western environment—the stretches

of the Pacific and the deserts of New Mexico—a style which critics have associated with Abstract-Expressionism.²

Unconcerned with classification, however, Diebenkorn believes that “all paintings start out of a mood, out of a relationship with things or people, out of a complete visual impression. To call this expression abstract seems to me often to confuse the issue. Abstract means literally to draw from or separate. In this sense every artist is abstract . . . a realistic or non-objective approach makes no difference. The result is what counts.”³

As a youth, Diebenkorn practiced two kinds of painting and drawing. “In the classroom . . . I used strong color, painted loosely, took subjects that the other fellows were interested in . . . at home my work was quite different. It was a sort of elaborate note-taking with reference to my private world. The pictures were tight, rather small, the color was used to identify things . . . the picture being a means of my being transported and brought into real contact with things of importance to me . . . what I do now combines both these approaches.”⁴

The painter spent the years 1950 to 1952 at Albuquerque earning an M. A. degree at the University of New Mexico. “Somehow the flat line of the western mesa may have influenced my work. Temperamentally, perhaps, I had always been a landscape painter, but I was fighting the landscape feeling . . . In Albuquerque I relaxed and began to think of natural forms in relation to my own feelings.”⁵

The painting, *No. 4*, illustrates the work of this period. The bold, rapid strokes of a broad brush, now horizontal in direction, now vertical, build up the rectangular bands and areas. Acid yellows and oranges, intense violet, green, red accents, warm and cool whites, occasional black contours clamor for attention. The color areas are subjected to frank revisions; corrections are overpainted in modulations of the original hues until the surface has been irradiated and energized. Accidental drippings of paint have been allowed to remain. The impact of landscape in *No. 4* is unmistakable—the pulsating light of the desert, so volatile and elusive, has been transferred to canvas, not for descriptive purposes but as the element essential to the character of this spacious western land.

Diebenkorn drew on an imaginative perception—his colors do not co-exist in natural landscape—which guided the painting’s execution and strengthened its metaphor.

The artist has commented, “A forceful quality in art, truly representative of our modern situation, will rise above the labels of abstraction and realism . . . a painter is bound to reflect himself and his times.”⁶

JOSEPH PULITZER, JR.

1. Letter dated January 8, 1957, to Joseph Pulitzer, Jr., from Richard Diebenkorn, Berkeley, Calif.

2. John Schevill, “Diebenkorn,” *Frontier*, January 1957, p. 21. “In 1947 Diebenkorn returned to the School of Fine Arts as a teacher. Because of the mature G.I. enrollments and the influence of the director, Douglas MacAgy, the school had a strong, creative, experimental spirit. Mark Rothko and Clyfford Still were members of the faculty and other influential painter-instructors were David Park, Elmer Bischoff, Hassell Smith and Edward Corbett. At the School of Fine Arts, Diebenkorn became associated with two leading students, John Hultberg and Frank Lobdell. These three, all living in Sausalito . . . became known as the Abstract-Expressionist group of Sausalito painters . . . after 1950 the painters of this group . . . went their own ways.”

3. *Loc. cit.*

4. Richard Diebenkorn, *ibid.*

5. Schevill, *op. cit.*, p. 22.

6. *Loc. cit.*

Roger de la Fresnaye

1885–1925

20 ILLUSTRATION 32a

Still Life (*Nature Morte*)

Watercolor and pencil on white paper, 8 × 13½ inches

Signed lower right: R. delaFresnaye

COLLECTIONS Carstairs Gallery, New York; Acquired December 12, 1952

The small watercolor entitled *Still Life* is believed to have been executed between the years 1910–1914 in which, as Germain Seligman has stated, la Fresnaye was acutely aware of Cubist ideas.¹ The painting is extremely interesting; if the early date is accurate, it would represent one of the first examples of non-objective art.² The *Still Life* may be likened to Kandinsky's work of the same period, although the discrepancies in objectives and character must be immediately granted.

La Fresnaye's *Still Life*, so removed from representation, is an organization of angular shapes interrupted by amorphous masses. Although the artist's point of departure may have been a still-life group, the image which he presents is scarcely decipherable either in terms of natural or manufactured objects. Again, the most striking rapport lies within pictorial tradition. The *Still Life* is closer to such Cézanne watercolors as the *Rocks of Bibémus*, in this catalogue, than it is to the objects which may have inspired la Fresnaye.

The artist's technique advanced a device initiated by Cézanne. The latter had "felt" his way through his paintings, often leaving them unfinished, and frequently allowing the white of his canvas or paper to act as a coloristic and structural element in the composition. In la Fresnaye's watercolor, brilliance and transparency of color are characteristic.³ Major portions of his paper are untouched: the white of the paper is no longer simply a component of the design; it is a major factor.

1. Germain Seligman, *Roger de la Fresnaye*, New York, Curt Valentin, 1945, p. 7.

2. Hilla Rebay (editor), *In Memory of Wassily Kandinsky*, New York, The Solomon R. Guggenheim Foundation, 1945, p. 92.

3. Seligman, *op. cit.*, p. 8.

21 ILLUSTRATION 49b

The Crowded Table ca. 1920

Pencil on paper, 7½ × 4¾ inches

Stamped at the lower right: R. delaFresnaye

COLLECTIONS Jacques Seligman and Co., Inc., New York; Acquired April 26, 1947

REFERENCES Germain Seligman, *Roger de la Fresnaye*, New York, Curt Valentin, 1945 [published in 1947 as addendum to the 1945 monograph, no. 18]

Roger de la Fresnaye's career was cut short by the first World War, though he did not die on the battlefield. He had been gassed in 1918 and he finally succumbed to consumption resulting from that ordeal in 1925. Prior to the war his painting had shown great promise; after the war his productivity declined. His postwar work, with the exception of a few oils, is represented by gouaches, and such modest drawings as *The Crowded Table*.

The Crowded Table is most closely related to the drawing *The Carafe*¹ of 1920. Both depict a table strewn with books, cloths, and sheets of paper. In each instance, the viewpoint is high. In the immediate foreground are the pencils and paper which la Fresnaye must have used in making the drawing.

Before and during the war, la Fresnaye had experimented with Cubist devices. For a while, he was not concerned with representation. Instead, he, together with Robert Delaunay, concentrated on restoring to painting the brilliant color which Picasso and Braque generally avoided in their work. Later, after assimilating the lessons of Cubism, and realizing his aims in the use of color, the artist began to incorporate these advances in descriptions of objective existence. In the drawing, *The Crowded Table*, and in other paintings and drawings of the early '20s, la Fresnaye initiated what might have been a new style, had he been permitted to develop it.

1. Germain Seligman, *Roger de la Fresnaye*, New York, Curt Valentin, 1945, p. 45, no. 38.

Lyonel Feininger

1871–1956

22 ILLUSTRATION 55

Black Yawl 1955

Watercolor, 12½ × 19 inches

Signed lower left corner: Feininger 19. 8. '55

COLLECTIONS The Artist; Marian Willard Gallery, New York; Acquired October, 1956

EXHIBITED New York, Marian Willard Gallery, "Feininger Oils and Watercolors, 1940–1955," February 1–March 3, 1956.

The characteristic elements in sea-scapes by Lyonel Feininger are "the low shore, the wide expanse of water, the sky above and the silhouette shape, whether ship or figure."¹ Mr. T. Lux Feininger, the artist's son, recalls that "the memories of the ocean beaches, in various parts of the world, with the sailing ship traffic of pre-World War I days unfolding endlessly on the horizon had the most singularly determining effect on Feininger's world, particularly when it is known that the ships were studied and drawn through a telescope.

The telescope with its peculiar optical lens system, has a great flattening effect on what is lightly referred to as 'perspective.' Vanishing lines all but disappear when an object, not vast in itself, is looked at in magnification across an intermediate space of several miles."²

The *Black Yawl*, 1955, fits the specifications which the painter's son has mentioned. An expanse of space has been described without the use of orthagonals; the black silhouette of the tiny boat is used to set the important scale relationship. The watercolor is executed in a style and technique which the artist had made unmistakably his own. A few light washes of greys and blues comprise the entire color range. Incisive, angular lines define the areas of the design as well as the margins.

Painting was always laborious for Feininger; each finished work was preceded by many sketches, and each, because of the artist's painstaking care, is characterized by delicate color harmonies and rigid architectonic structures. Feininger's career indicates that these unassuming values were very important to him. He had initially been interested in line (he was first a cartoonist), later he spent years teaching at the Bauhaus where he was closely associated with Paul Klee, another master of line and structure. Feininger's favorite motifs were the timbered houses of northern Germany, and the vessels and sailboats of which the *Black Yawl* is a late example. He chose these experiences carefully—in their selection and in the art which he fashioned, he revealed an incisive mind which preferred logic and clarity to the more emotional currents of German art.

1. T. Lux Feininger, "Two Painters," *Chrysalis—the pocket revue of the arts*, Boston, Lily and Baird Hastings, ix (9–10), 1956, p. 9.

2. *Loc. cit.*

Stephen Greene

1917–

23 ILLUSTRATION 52

Seated Figure 1950

Ink on paper, 11 $\frac{7}{8}$ × 18 $\frac{1}{4}$ inches

Signed lower left: For Joe & Lulu Pulitzer J.P., IV

Signed lower right: Rome—Steve Greene

NOTE Gift of the Artist

COLLECTIONS The Artist; Acquired April, 1950

Stephen Greene, now the first artist in residence at Princeton University, won a Prix de Rome in 1948. During his tenure at the American Academy, he had ample opportunity to practice his very special skill as a draughtsman. The sights of the ancient city—the treasures of architecture and painting, the natives of Rome, and the ubiquitous, always informal fig-

ure of the ex-G.I.—provided him with subjects. (One of his sketch books containing a wide range of scenes is now the property of Mr. John S. Newberry, Grosse Point, Michigan.)

The *Seated Figure* is anonymous. He might be an Italian laborer or an American soldier. His clothes are those of a workman; they could be those of a painter. The drawing has great verve—Greene has described the forms of the figure with the greatest economy of means. The man sits on an undefined support, his hand resting on an unseen ledge. His face is only generally indicated. The artist concentrates on the total effect of the figure, rather than on an elaboration of particular parts. The whole form is presented by means of a crisp, razor-sharp line which becomes blurred where the wet washes of the sepia ink touch the still moist line.

A friend of the Pulitzers, Stephen Greene gave this drawing inscribed "For Joe & Lulu Pulitzer J. P. IV" to the family following his return from Rome.

Juan Gris

1887–1927

24 ILLUSTRATION 23

Portrait of the Artist 1916

Oil on canvas, $24\frac{7}{8} \times 19\frac{1}{8}$ inches

Signed and dated lower left: Juan Gris 5–16

COLLECTIONS Daniel-Henry Kahnweiler, Paris [from the artist's son]; Galerie Louise Leiris, Paris; Acquired September, 1952

REFERENCES Maurice Serullaz, "Ces Tableaux de maîtres français, orgueil des collections de Saint-Louis (Mo) sont ignorés de la France," *France Illustration*, No. 393, April 25, 1953, p. 580, illustrated.

EXHIBITED Chicago, The Arts Club of, "Cubism—Continuing Tradition," October 3–November 4, 1955.

In 1916 Gris painted two portraits of his wife Josette. In the same year he executed the *Woman with a Mandolin* (after Corot). Subsequently he produced other figure paintings, as, for example, the *Harlequin with Guitar*, 1917, the *Mme. Cézanne* (after Cézanne), 1918, the *Pierrot*, 1919, and others, periodically until his death in 1927.¹ But for several reasons, the *Self Portrait* illustrated here is unique among these works. Daniel-Henry Kahnweiler stated in 1947 that, with the exception of the already mentioned studies of Josette, Gris painted his last portraits in 1912.² However, this painting of 1916 is a self-portrait. In his figure studies, Gris usually depicted at least three-quarters, if not more, of his subject. This painting focuses on the head. In his other paintings, the forms are consistently abstracted. One of the most remarkable characteristics of this *Self Portrait* is the dichotomy between the ambiguous, flat areas of color with which the composition is organized, and the startling legibility of the eye, eyebrows, nose and mouth.

The *Self Portrait* is consistent with Gris' style in 1916—for him a year of transition. Kahn-

weiler noted the effects of this change when he wrote, "By the beginning of 1915 . . . Gris had begun to feel dissatisfied with the technique of multiple aspects . . . and he began to paint in a quite different spirit . . . Hitherto his pictures had always been absolutely static (they became so again), but during the summer of 1915, he produced a series of pictures which are full of movement . . . the objects no longer stand upright on the base of the rectangle . . . there are a number of black silhouettes and there is even a suggestion of light effects playing on the surface."³

In the *Self Portrait* Gris presents himself frontally, against a brilliant ochre wainscoting identical to the one in the paintings of Josette. The figure is constructed of shallow, overlapping planes, presented in a slipping, Y-shaped arrangement. The moving composition is stabilized by the arc of the shoulder line. Sophisticated color combinations result from Gris' penchant for painting areas of objects in their natural local color, and then finishing the areas by juxtaposing completely arbitrary hues. The device is especially startling in this portrait, where the swarthy face is fragmented with emerald green and Venetian red, and the ochre background clashes discordantly with a neighboring purple. These dissonances are somewhat tempered by the areas of black which suggest the head and the jacket. The strange inclusion of the painter's naturalistic features is deliberately calculated; the eyes, eyebrows, nose and mouth serve a purpose similar to the nail in Georges Braque's *Still Life with Violin and Pitcher* of 1909–10.⁴ These are "real" details introduced into the picture to stimulate the viewer's perception and to help him grasp the image.

Although Gris is regarded as a classicist, his interest in formal problems did not lead to the neglect of the expression of human sentiment. There is in this portrait an inescapable melancholy—a revelation of personality which in no way alters the formal integrity of the design.

1. Daniel-Henry Kahnweiler, *Juan Gris, His Life and Work* (trans. Douglas Cooper), New York, Curt Valentin, 1947, illustr. no. 35, *Portrait of the Artist's Wife* (1916); no. 34, *Woman with a Mandolin* (after Corot), (1916); no. 50, *Mme. Cézanne* (after Cézanne); no. 59, *Pierrot* (1919).

2. *Ibid.*, p. 92.

3. Daniel-Henry Kahnweiler stated in a letter dated February 7, 1957, "there is no doubt for everyone who has known Gris that this picture is a self portrait. The likeness is striking. One could say perhaps that it was not *Painted* as a self-portrait, but it is one."

4. Kahnweiler, *Juan Gris, His Life and Work*, p. 89.

5. Henry R. Hope, *Georges Braque*, New York, The Museum of Modern Art, 1949, discussed p. 49, illustrated p. 42.

25 ILLUSTRATION 48

Bottle and Fruit Dish 1917

Charcoal on paper, 18½ × 12½ inches

Signed in pencil lower left corner: A. Rossi Gallieni bien amicalement Juan Gris

COLLECTIONS Galerie Louise Leiris, Paris; Buchholz Gallery, New York; Acquired March 6, 1940

REFERENCES Daniel-Henry Kahnweiler, *Juan Gris—His Life and Work* [translated by Douglas Cooper], New York, Curt Valentin, 1947, p. 72 [recorded incorrectly as a pencil drawing; correctly listed in illustrations in the text, no. 29].

EXHIBITED St. Louis, City Art Museum of, "A Tribute to Curt Valentin," January 14–February 14, 1955.

Juan Gris' *Bottle and Fruit Dish*, 1917, are not self-contained forms; they penetrate, and are penetrated by one another. But the complexity of their individual contours does not render the entire drawing illegible; on the contrary, the representative elements—the bottle and the fruit dish—are very strongly set forth. Gris wanted to paint pictures in which particular objects existed within an abstract organization. He had written, "A picture with no representative purpose is to my mind always an incomplete technical exercise, for the only purpose of any picture is to achieve representation."¹ Representation was achieved through carefully adjusting an initial construction. He felt that since spectators "read into" works of art, artists should underscore the effects which sensitive individuals would imagine pre-existed in the work. Thus he said, "Cézanne turns a bottle into a cylinder, but I begin with a cylinder, and create an individual of a special type: I make a bottle a particular bottle out of a cylinder . . . I make a composition with a white and a black and make adjustments when the white has become a paper and a black a shadow: what I mean is that I adjust the white so it becomes a paper and the black so it becomes a shadow."²

Gris' method is evident in the *Bottle and Fruit Dish*. The larger organization—or the structure—which for Gris was the genesis of any drawing, consists of three uneven vertical and two horizontal sections. Rich contrasts of dark and light create shapes that are no longer distinguishable either as "foreground" or "background." Whether light or dark, these passages are attached to the picture plane. They interpenetrate. Elisions occur throughout the drawing and no spatial precedence is sustained. The "adjustments" of which Gris spoke help to suggest the bottle and the fruit dish. For example, the base of the compote results from the opposition of two shapes—a light grey area on the left, a darker area on the right. The untouched white paper between them suggests the stem of the dish. Each passage seems to have been created initially for its intrinsic value as shape, but, as a corollary, each of the shapes becomes representation.

In presenting his objects, Gris has characteristically combined two eye levels. The left silhouette of the bottle is seen in profile, the right is seen from above. The bottle's circular base is drawn once at the center of the form and once below it. The stem of the compote and part of its bowl are in profile, and above it, the interior of the bowl is shown. This assembling of fragments seen from shifting viewpoints negates a suggestion of volume. Objects are oriented towards, and truly exist only on, the picture plane. Gris achieved his end—a structure without denying representation. He moved from the general to the particular; from a composition of black and white, he created a particular *Bottle and Fruit Dish*.

1. Daniel-Henry Kahnweiler, *Juan Gris, His Life and Work* (trans. Douglas Cooper), New York, Curt Valentin, 1947, p. 144.

2. *Ibid.*, p. 138 (from *L'Esprit Nouveau*, Paris, 1921, No. 5, pp. 533–534).

Study for Guitar, Water-Bottle and Fruit Dish 1922

Pencil drawing on white paper, $8\frac{3}{8} \times 6\frac{3}{4}$ inches

Signed lower left corner: J. G.

COLLECTIONS Harold Loeb; Buchholz Gallery, New York; Acquired September 25, 1948

REFERENCES Cincinnati Modern Art Society, *Juan Gris Retrospective* [exhibition catalogue], Cincinnati, 1948, no. 50, illustrated.

EXHIBITED Cincinnati Art Museum, "Juan Gris Retrospective," [sponsored by the Cincinnati Modern Art Society], April 30–May 31, 1948.
St. Louis, City Art Museum of, "A Tribute to Curt Valentin," January 14–February 14, 1955

Juan Gris had a penchant for orderly procedure in painting. His ultimate aim was to create an art which was completely self-sufficient.¹ Late in the teens and early twenties of this century, when he began to represent volumes in line drawings, he developed concurrently a style of painting derived from these non-illusionistic means.

The drawing reproduced here, *Guitar, Water-Bottle and Fruit Dish*, is a study for a painting in the collection of Arnold Maremont of Chicago.² It graphically illustrates the relation between Gris' painting and drawing, for the two versions are identical compositions, varying only in size. The subject is almost traditional in the Cubist idiom. A still-life arrangement rests on a table. The group stands before a wall whose only decoration is a simple moulding. There is a suggestion of a window at the upper right. The picture area is divided into repetitions of the rectangular shape of the format which are arranged at obtuse angles with one another. Interlocking curvilinear forms, in the guise of legs of table, fruit dish, bottle, guitar, and sheets of music, temper the rigidity of the rectilinear shapes.

Such a draughtsman-like plan for a painting is contrary to popular and romantic notions of the artistic process. Picasso and Braque do not usually prepare such complete organizations prior to painting. But for the systematic Gris the painstaking drawing, austere and restrained though it is, did not produce sterility in the painting. The drawing is best described by the artist's favorite adjective: architectural. Paradoxically, the line with which Gris has executed this study has a verve and warmth completely belying the rigor of its conception.

1. Daniel-Henry Kahnweiler, *Juan Gris, His Life and Work* (trans. Douglas Cooper), New York, Curt Valentin, 1947, p. 70. Kahnweiler says, "The problem in short, was to reconcile the unity of the picture with the closest possible representation of the colored forms of the outer world as they appeared in the artist's emotion," and not to reproduce "the forms which have been collected in the visual memory of the painter, the real objects we meet with in the visible world."

2. *Ibid.*, illustr. no. 69, *Guitar, Water-Bottle and Fruit Dish*, 1922, $36\frac{1}{2} \times 28\frac{1}{4}$ inches.

Jean Auguste Dominique Ingres

1780–1867

27 ILLUSTRATION 46a

Sketches of Nudes: Study for "Le Bain Turc"

Pencil and black and white crayon drawing on cream paper, 21¼ × 15¼ inches

Signed at center right and lower right: Ingres

NOTE From the Jerome Stoneborough Sale catalogue, Parke-Bernet Galleries, Inc. "This drawing has been known in the Villemessant and Geismar collections as a study for 'Le Bain Turc'. Although the figures do not correspond with those of the finished composition, it is very probably one of the early trial studies for that famous painting."

COLLECTIONS Villemessant, Paris; Pierre Geismar, Paris; Jerome Stoneborough, Paris; Acquired October 17, 1940

REFERENCES Galerie Balzac, *Exposition de David à Manet* [exhibition catalogue], Paris, 1924, no. 173.
Hôtel Drouot, *Pierre Geismar Sale* [sale catalogue], Paris, November 15, 1928, no. 34, illustrated pl. 32.
Parke-Bernet Galleries, Inc., *Jerome Stoneborough Sale—Modern French Paintings and Drawings*, New York, October 17, 1940, no. 36.
Agnes Mongan (editor), *One Hundred Master Drawings*, Cambridge, Harvard University Press, 1949, p. 140, illustrated p. 141.
George Heard Hamilton, *Tradition and Invention in Modern Art* (Art Treasures of the World), New York, Harry N. Abrams, Inc., 1954, p. 21.

EXHIBITED Paris, Galerie Balzac, "Exposition de David à Manet," 1924.
Cambridge, Fogg Art Museum, "Seventy Master Drawings—A Loan Exhibition in Honor of Professor Paul J. Sachs on the Occasion of his Seventieth Birthday," November 27, 1948–January 6, 1949.
St. Louis, City Art Museum of, "St. Louis Collections," April 7–May 5, 1952.

[The following essay is reprinted by permission of the publishers from *One Hundred Master Drawings*, edited by Agnes Mongan, Cambridge, Mass., Harvard University Press, 1949.]

Ingres delivered his *Bain Turc* to Prince Napoleon in 1859, but even that gesture of finality did not mark the end of a long episode, for when he took the painting back (it had shocked Princess Clothilde, the Prince's wife), he worked at it again, changing it, at last, from a quadrangle to its present *tondo* form, a change that fortunately did not damage but enhanced the painting's effectiveness. It is impossible to know when the idea for the painting first began to work in Ingres' mind. There is preserved in one of his own notebooks his own copy of Lady Mary Wortley Montagu's letter describing her visit to a Turkish bath in Adrianople in 1717. There can be no doubt that the letter made an impression on the painter, but there is no way of knowing when he transcribed it, although one may suppose that he was still a young man. It may even have been before 1808, when he painted his great

Bather of the Louvre. As with his other subjects, he returned again and again to the theme. A variant, with six figures added, was painted in 1828. Numerous drawings, now scattered here and there, show the theme developing towards the final solution. They cannot all, as can at least fifty of the drawings in the Musée Ingres at Montauban, be connected with the final version. In them, as in this drawing, Ingres is still experimenting, studying, searching a pose, a movement, a rhythm, a gesture.

In addition to the literary debt and the one so visible here and so constantly acknowledged by the master himself, the debt to Raphael, there is another: to music. In the lyrical and marvelously harmonious movement of the whole figure of the lute-playing nude is expressed Ingres' own deep love of music. One remembers that as a youth, to supplement his meager funds, he had played the violin for the Toulouse Opera, that as the Director of the French Academy at Rome he had played quartets with Gounod, and that on the evening when he literally caught his death of cold, he had been listening to the chamber music of Mozart and Beethoven.

AGNES MONGAN

Ernst Ludwig Kirchner

1880–1938

28 ILLUSTRATION 34a

Pink Roses 1918

Mixed media on canvas, 30½ × 27 inches

Signed upper left corner: E. L. Kirchner

COLLECTIONS Curt Valentin Gallery, New York; Acquired April 18, 1952

The still-life *Pink Roses* was painted in 1918, two years after Kirchner's condition necessitated his discharge from the German army to enter a tuberculosis sanitarium in Switzerland. Still-life subjects had been rare in his work, but during this period of enforced rest he painted them occasionally, as, for example, the *Still-Life: Lilies*, 1917, of the Bauer collection in Davos. The style of *Pink Roses* displays the more fully modeled and the relatively softer curvilinear forms which characterize Kirchner's paintings during this period of reduced personal tension.

Technically, this painting is interesting because Kirchner used mixed media which elude complete analysis. A recently published letter of 1905 casts some light on the problem, for Kirchner wrote, "I soon gave up this pointillé technique [of the Neo-Impressionists] in order to study the technique of the old masters thoroughly. From them I found my own, which I still use today. I employ wax which allows much finishing, and the durability of the pictures is unlimited." Unfortunately, the media which he used were far from stable.¹

Coloristically, the painting demonstrates a method which Kirchner explained to Curt

Valentin in a letter dated April 17, 1937. "I learned a great deal," he wrote, "from an exhibition of French Neo-Impressionists [around 1903]. I found the drawing weak but I studied their color technique, founded on a study of optics, only to arrive at an opposite conclusion; . . . not to let . . . the complementary colors be formed . . ."² The pink blossoms in this painting shade to red and then to deep violet, with no indication of the greenish complementary.

Will Grohmann recorded this color innovation as a result of Kirchner's observation of a coloristic phenomenon in Alpine flowers. Grohmann wrote, "The strong brilliance of the colors in Alpine flowers is produced because the coloristic overtones of these flowers are not complementary. Kirchner puts such perception to use and never sets complementary colors side by side in his pictures, but rather tones which stand near each other as neighboring colors. Thereby he produces the great luminosity of his pictures, which at no time seem crude."³

Stylistically, Kirchner had drawn inspiration from Edvard Munch and from Polynesian and African Negro sculpture. Here the distortions of drawing—the flattened bowl, the arbitrarily enlarged pears and roses—reflect these sources. In *Pink Roses* the emotion is more relaxed and the vision calmer than in canvases dating from the Brücke period a dozen years earlier.

1. Gutekunst und Klipstein, *Ausstellung Ernst Ludwig Kirchner* [Bern, 1954], 15 Dezember 1954–22 Januar 1955, S. 9.

2. Curt Valentin Gallery, *Ernst Ludwig Kirchner* [exhibition catalogue], New York, April 16–May 10, 1952, p. 12.

3. Will Grohmann, *Das Werk Ernst Kirchners*, München, K. Wolf [1926], p. 39.

Paul Klee

1879–1940

29 ILLUSTRATION 32b

Landscape 1919

Watercolor, 9 $\frac{3}{8}$ × 5 $\frac{1}{8}$ inches

Signed upper left corner: Klee

Numbered lower left mat: 1919. 81

COLLECTIONS Buchholz Gallery, New York; Acquired March 23, 1939

EXHIBITED St. Louis, City Art Museum of, "20th Century Art," August–September, 1941.

St. Louis, City Art Museum of, "A Tribute to Curt Valentin," January 14–February 14, 1955.

"After the close of the war, Klee's art seems to have flourished in almost tropical exuberance. One gets the impression that pent-up experiences and new pictorial insights have crys-

tallized and are clamoring for an adequate artistic medium. This marks an important turning point for Klee in that he now began to devote concentrated attention to color."¹ Giedion-Welcker, like most other critics, tends to interpret Klee's Tunisian visit of 1914 as he did himself—a catalytic experience in the formation of his art. Haftmann also traces Klee's distinctive color sense to this second trip to Tunisia, for he quotes Klee as saying, "The harmony has sunk in deep and will remain even though I may not be painting on the spot."²

But another reason for Klee's sudden "gift" of color may be found in his friendship with Robert Delaunay. He had met Delaunay in Paris during a brief visit in 1913, and later had translated the French artist's "Theses concerning Art" for Herwarth Walden's *Der Sturm*.³ Delaunay believed that a structure of rhythmic organization could be formed by color alone, without the aid of geometry.

Klee's *Landscape* cannot be said either to avoid or emphasize the geometric, although its organization does depend upon its color. It was painted in 1919, four years after his previous Tunisian watercolors. A war had intervened, and, while one might expect a major change in his style, it is not obvious in this work. Thus the rectangular tesserae of color which make up the *Garden in St. Germain near Tunis*,⁴ 1914, are used again in this later work. The *Landscape* is stylistically related also to such paintings as the *Dune Flora*, 1923.⁵ In this, a structure which might be conceived as wholly abstract is rendered objectively legible through the inclusion of a very few, but extremely important, figurative elements. In the *Dune Flora* they are blades of grass and blossoms. In the *Landscape* there is a palm tree or a potted plant near the center, and above it near the upper margin are two pyramidal shapes. Although Klee indicated the earth by the symbol of the tree or the potted plant, a more specific locale is denied, for Klee has used the pyramid to describe mountains (as in the *Niesen*, 1915, and the *Mountains in Winter*, 1925), sailboats (in the *Tideland at Baltrum*, 1923), and even a camel (in the *With the Black and the Brown Camel*, 1915).⁶ A development of these rectangles and wedge shapes may be followed in Klee's painting. In the *Before the Gates of Kairouan*, 1914, they portray the desert, but in the *With the Eagle*, 1918, they describe the roofs of houses. They become Klee's symbol for the city in *City Buildings with Green Church Tower*, 1919.⁷

In this instance, however, the squares and triangles do not seem to suggest a European city. Instead, the warm yellows, and terra cottas, interspersed with the squares of cool greens, the flat fabric of the design, and the two wedge shapes pointing toward an horizon, combine to form an image of native dwellings merging into the Tunisian plains.

1. Carola Giedion-Welcker, *Paul Klee*, Faber and Faber, London, 1952, p. 40.

2. Werner Haftmann, *The Mind and Work of Paul Klee*, Praeger, New York, 1954, p. 66.

3. Walter Mehring, *Klee* (Scherz Kunstbücher), Alfred Scherz Verlag, Bern, 1956.

4. Will Grohmann, *Paul Klee*, Harry N. Abrams, Inc., New York [1954], p. 125.

5. *Ibid.*, Classified Catalogue, No. 34.

6. *Ibid.*, p. 127, 178, 172.

7. Mehring, *op. cit.*, illus. No. 10, No. 16, and No. 18.

Anchored 1932 (*Verankert*)

Oil on canvas, 34¼ × 36⅝ inches

Signed lower right: Klee

COLLECTIONS Mme. Galka Scheyer, Hollywood, California; Buchholz Gallery, New York; Acquired March 1, 1946

REFERENCES Buchholz Gallery, *The Blue Four* [exhibition catalogue], New York, 1944, no. 6.
Will Grohmann, *Paul Klee*, Harry N. Abrams, Inc., 1954, p. 309, illustrated in color, p. 313.

EXHIBITED San Francisco Museum of Art, "Paul Klee Memorial Exhibition," April 14–May 5, 1941.
Los Angeles, Stendahl Galleries, "Paul Klee Memorial Exhibition," May 8–18, 1941.
St. Louis, City Art Museum of, "Contemporary European Painting," winter, 1945–1946
Grand Rapids Art Gallery, "Paul Klee," 1950.
Denver Art Museum, "Ten Directions by Ten Artists," January 7–February 14, 1954.
St. Louis, City Art Museum of, "A Tribute to Curt Valentin," January 14–February 14, 1955.
Denver Art Museum, "A New Way to Paul Klee" [1948].

Klee used ships as motifs in his paintings throughout his career. The early drawing, *Spectator at a Regatta, on a Small Steamer* of 1911, is an almost Manet-like impression. The *Landscape with Fisherman*, 1929, and the *Steamers and Sailboats towards Evening*, 1931,¹ although varying in style, are works of maturity which anticipate the painting *Anchored*. These are characterized by an almost classic restraint. Late in his career Klee used the theme of ships, and of those who man them, to embody more pathetic conceptions, notably in the drawings, *A Sailor Feels the End is Near*, 1938, and the *Sick Man in a Boat*, 1940.²

These ships illustrated here are seen quietly anchored, enveloped by mist and reflections and lighted by a low sun. The water, the sky, and the atmosphere are merged in a mosaic of color. The dots of subtly related hues and tones radiate from the variegated, flatly painted background. In his lecture, "On Modern Art,"³ delivered at Jena in 1924, Klee described the subtleties of shading that might be obtained through color. One such device mentioned there—a progression from red, through violet to blue—is seen in the color of the sun, the violet light which lies beneath it and the area of muted blue which adjoins that. There is a logical sequence in the colored tesserae. There are predominantly cool areas as in the section directly below the sun; there are predominantly warm areas as in the prows of the ships, and then there are areas where warm and cool are juxtaposed.

The ships themselves are indicated by the most simple ideographs. Klee felt that "the artist must be forgiven if he regards the present state of outward appearances in his own particular world as accidentally fixed in time and space, and as altogether inadequate compared with his penetrating vision and intense depth of feeling."⁴ He felt that the Impressionists "had every right to dwell within the matted undergrowth of every day vision" but that the contemporary artist must probe the sources of creation, and together with a "proper crea-

tive means,” “add more spirit to the seen,” and “make secret visions visible.”⁵ The idea of boats is expressed by an almost self-generated, moving line which now and again begins to describe the anchor, prows, and the vessels, but which stops short of representation, and carries on purely in its capacity as line.

The means to create a sense of calm which pervades this painting were previously formulated by Klee. “If a calm and rigid aspect has been achieved, then the construction has aimed at giving either an array along wide horizontals without any elevation, or with high elevation, prominence to visible and extended verticals. This aspect can, while preserving its calm, lose some of its rigidity. The whole action can be transferred to an intermediate state such as water and atmosphere, where no prominent verticals exist.”⁶ Klee was no person to worry over trivial inconsistencies. In *Anchored*, he transferred his images to the “intermediate state” of water, finding the necessary elements of rest in the horizontals of the ship. He also significantly used the verticals to “anchor” these in his design.

The idea of restful calm, of ships being moored for the night, of a setting sun irradiating a quiet sea, are all expressed through these most “abstract” of means. Probably, as this painting grew under his hand, as the “association of ideas” occurred to him, nothing prevented Klee from yielding to the insistent idea—for it had introduced itself under its proper title: *Anchored*.

1. Will Grohmann, *Paul Klee*, New York, Harry N. Abrams, Inc. [1954], *Spectator at a Regatta, on a Small Steamer*, 1911, illustrated p. 49; *Landscape with Fisherman*, 1929, illustrated in Chronological Catalogue, no. 104, p. 397; *Steamer and Sailboats towards Evening*, 1931, illustrated in Chronological Catalogue, no. 135, p. 401.

2. *Ibid.*, *A Sailor Feels the End is Near*, 1938, illustrated p. 310; *Sick Man in a Boat*, 1938, illustrated p. 92.

3. Paul Klee, *On Modern Art* [introduction by Herbert Read, translated by Paul Findlay], London, Faber & Faber, Ltd., 1950.

4. *Ibid.*, p. 47.

5. *Ibid.*, p. 51.

6. *Ibid.*, p. 35.

31 ILLUSTRATION 27b

Mild Fruit 1938 (*Milde Früchte*)

Pastel and gouache on burlap, 7½ × 19¼ inches

Numbered lower left of mounting: 1938 T 7

Entitled lower right of mounting: *Milde Früchte*

COLLECTIONS Estate of Paul Klee, Bern, Switzerland; Buchholz Gallery, New York; Acquired March 30, 1948

REFERENCES City Art Museum of St. Louis, “St. Louis Collections,” *Bulletin*, xxxiii (3), p. 8.

Buchholz Gallery, *Paul Klee* [exhibition catalogue], New York, 1948, no. 21, illustrated.

EXHIBITED New York, Buchholz Gallery, "Paul Klee," April 20–May 15, 1948.
St. Louis, City Art Museum of, "St. Louis Collections," September 20–October 25, 1948.
St. Louis, City Art Museum of, "A Tribute to Curt Valentin," January 14–February 14, 1955.

Mild Fruit is painted on a long, narrow rectangle of burlap. The paint film, rather than lying on the surface, rests between the warp and the woof. It does not so much cover as dye the absorbent material. Arranged on a variegated tablecloth, the fruit is presented in somewhat arbitrary color. But the color is contrived to suggest the existence of the forms in space even while giving the surface the appearance of a tapestry.

Klee's style changed markedly about 1937. At this time he adopted the rougher textures and the simpler forms characteristic of his last works. He had painted on a variety of materials before this. As early as 1918 he had used cheesecloth in the *Descent of the Dove*.¹ In the *Landscape-Car No. 14* of 1930,² he mounted silk on paper to paint on it in watercolor. Burlap, as a ground for painting, was used by many artists in the '30s, notably Otto Mueller.³ But Klee did not begin to use the material extensively until the late '30s. Grohmann suggests that "With Klee, technique was always an aid in the realization of his ideas; the vision no longer preceded the picture, seeking an adequate form of expression; it was the creative process itself pressing forward in certain directions that produced techniques which look as if they had been the point of departure."⁴ But the creative process, as Werner Haftmann suggests, was invariably motivated by Klee's specific reaction to his environment—"all Klee's spiritual communications correspond to something which was happening on the physical plane . . ."⁵

Though his media became rougher, Klee, in the *Mild Fruit*, refined a theme which he used throughout his career. These images of fruit suggest germinating life. Some lie dormant, but the gourd-shaped form to the left already contains the embryo of life. In the *Fruit* of 1932,⁶ Klee had intimated birth and growth within a single fruit. In the *Mild Fruit*, the objects are not so precisely defined—they barely stain the fabric on which they are painted—yet a metaphor of life is quietly conveyed.

In the year he painted the *Mild Fruit*, Klee faced a double tragedy. In Germany, his work and that of his closest friends was being systematically repudiated. He, himself, had fallen ill to a lingering and incurable sickness. The *Mild Fruit* is especially poignant in the face of this threatened annihilation, for on this piece of sackcloth Klee created an image of the inevitability of existence.

1. Will Grohmann, *Paul Klee*, New York, Harry N. Abrams, Inc. [1954], *Mit der herabfliegenden Taube*, 1918, illustrated p. 136.

2. *Landschaftswagen Nr. 14*, now in the collection of the Busch-Reisinger Museum, Harvard University, Cambridge.

3. Otto Mueller is represented in this collection by his *Nudes in a Landscape* which was painted on burlap.

4. Grohmann, *op. cit.*, p. 207.

5. Werner Haftmann, *The Mind and Work of Paul Klee*, New York, Praeger, 1954, p. 197.

6. Jürg Spiller, *Paul Klee—Das bildnerische Denken*, Basel, Benno Schwabe und Co., Verlag, 1956, *Die Frücht* 1932/y 4, illustrated p. 6.

Earth Spirits 1938 (*Erdegeister*)

Oil on burlap, 14½ × 29½ inches

Signed on the upper right: Klee

Annotated on the stretcher: 1938.T ii "Erd – geister"

COLLECTIONS Mme. Jeanne Bucher, Paris; Berggruen & Cie., Paris; Acquired October, 1953

In the *Earth Spirits*, Paul Klee painted a whimsical fantasy which subtly stimulates those vaguely remembered fears and excitements of childhood when logical relationships are not necessarily the most real, or the most important. The vitality of the three schematic faces moving toward the spectator is as startling as the intelligibility of the symbols. The patchwork of blues, violets, and intense ochres which lies beneath the faces recalls areas of cultivated earth, while the compression of the design and the low value of the color brings to mind the weight and density of the earth itself.

The *Earth Spirits* might well represent Klee's total work in microcosm. His articulate symbols display an understanding of the human at conscious and subconscious levels. Throughout his career Klee exercised his special gift for creating the precise formal stimulus to evoke from each of us a specific reaction. The universal signs which he created may be seen in many works.

The small tree to the upper right is a lone exemplar of the forest which he created in the *Camel in a Wooded Rhythmic Landscape* of 1920.¹ The patchwork earth saw its first full development in the magic squares of the early '20s² and was later advanced to the Egyptian landscapes of the late '20s.³ Klee used children and "child-like" devices in works as early as the *Girl with Doll*,⁴ a painting on glass of 1905, and consistently thereafter until his death. He clarified this approach in his Jena lecture when he said, "The legend of the childishness of my drawing must have originated from those linear compositions of mine in which I tried to combine a concrete image, say that of a man, with the pure representation of the linear element."⁵

The calligraphic symbols superimposed on the variegated field in the *Earth Spirits* represent a major stylistic characteristic of his painting. Klee's earliest studies were devoted to line, and not until 1915 did he "discover" color.⁶ In the '20s, he combined line and color by superimposition as in the *Message of the Air Spirit*, 1920.⁷ In his late work he perpetuated the same method. Thus in the *Earth Spirits* and in comparable works, rectilinear swatches of color lie beneath and are partially bound by the black lines which symbolize his ideas.

1. Will Grohmann, *Paul Klee*, New York, Harry N. Abrams, Inc. [1954], illustrated in the Classified Catalogue, no. 47.

2. *Ibid.*, see *Architecture (Yellow-Violet Stepped Cubes)*, 1923, illustrated p. 201.

3. Werner Haftmann, *The Mind and Work of Paul Klee*, New York, Praeger, 1954, see *Highways and Byways*, color plate facing p. 146.

4. Grohmann, *op. cit.*, illustrated p. 111.

5. Paul Klee, *On Modern Art* [introduction by Herbert Read, translated by Paul Findlay], London, Faber & Faber, Ltd., 1950, p. 53.

6. Haftmann, *op. cit.*, see Chap. IV, pp. 63–74, "The Gift of Color."

7. Grohmann, *op. cit.*, illustrated p. 140.

*Protected Children*Oil on burlap, 29 $\frac{5}{8}$ × 39 $\frac{1}{2}$ inches

Signed lower right: Klee

COLLECTIONS Nierendorf Gallery, New York; Acquired October, 1942

REFERENCES [*Prologue*, I (11), December, 1947, a St. Louis publication].Maurice Scrullaz, "Ces tableaux de maîtres français orgueil des collections de Saint-Louis (Mo) sont ignorés de la France," *France Illustration*, no. 393, April 25, 1953, p. 580.

EXHIBITED San Francisco Museum of Art, "Paul Klee Memorial Exhibition," April 14–May 5, 1941.

Los Angeles, Stendahl Galleries, "Paul Klee Memorial Exhibition," May 8–18, 1941.

[Los Angeles, Peter Graham Harnden's "Design Project"]

Washington, D. C., The Phillips Gallery, "Paul Klee," June 2–July 2, 1942.

St. Louis, Carroll-Knight Gallery, "xviii, xix, and xx Century Paintings," 1947.

St. Louis, City Art Museum of, "St. Louis Collects," April 7–May 5, 1952.

Klee's late style is characterized by glowing areas of color on which are superimposed "hieroglyphs" which do not so much describe as transliterate ideas into images. These symbols probe various levels of meaning. The *Protected Children* at first seems a cursory depiction of three children who shield themselves with umbrellas from some unindicated danger. Disconcertingly, their eyes stare out of the painting, as if almost accusingly focused on us, the spectators. Other forms are scattered about the field—an unaccompanied umbrella at the upper left, crescent moons overhead, and angular lines which recall the shape of the umbrella handles. Above the children are pyramid profiles which in many of Klee's paintings have represented mountains or rooftops.¹ The exact meaning of certain of the other symbols cannot be unequivocally interpreted. The ambiguous figuration at the upper right may be read either as a moon or as an ominous profile. When a symbol as familiar as the cross, which appears on the stretcher or banner-like form to the left, is used in conjunction with this frightened gesture of the children and then underscored with such a title, one can hardly fail to link it in some degree with the then turbulent contemporary situation. Whether the cross stands for anything so specific as the Swiss flag, or the charitable organization which was founded in Switzerland, it is at least a symbol of protective care.

The cross is essentially a static symbol, but the essence of protection lies in action. Through gesture Klee caused the children to seek shelter. Thus the first child obscures his face by beginning to raise his umbrella, while the second child has successfully gotten it past his face. The third child not only has it over his head, but begins to move to the right.

In art as subtle as Klee's, the idea of *Protected Children* can be evoked, not only through symbol and the gesture of images, but also through the very tension of the material. Thus each of the dark, curious little figures exists only because Klee did not allow the heavier, brighter color to close over particular areas. He protected the existence of the children as he had created them—by leaving the dark jute support almost untouched.

1. See the discussion of Klee's *Landscape*, 1919, in this catalogue.

Man of Confusion 1939 (*Der Mann der Verwechslung*)

Oil on canvas, 26¼ × 20 inches

Unsigned.

COLLECTIONS Nierendorf Gallery, New York; Joseph Pulitzer, Jr, acquired October, 1942; City Art Museum of St. Louis, gift of Joseph Pulitzer, Jr.

REFERENCES Alfred H. Barr, Jr. (introduction), *Paul Klee* (with articles by James Johnson Sweeney, Julia and Lyonel Feininger), New York, The Museum of Modern Art, 1941, p. 11, no. 63.

EXHIBITED Northampton, Mass., Smith College Museum of Art; The Arts Club of Chicago; The Portland Art Museum, Portland, Oregon; The San Francisco Museum of Art, and the City Art Museum of St. Louis; Travelling Memorial Exhibition arranged by The Museum of Modern Art, New York, 1941.

Washington, D. C., The Phillips Gallery, extended loan, October 14, 1945–April 1, 1946.

St. Louis, City Art Museum of, "A St. Louis Private Collection," summer–autumn, 1947.

St. Louis, City Art Museum of, extended loan, 1948.

There are "pictures composed of fragments which Klee resorted to with increasing frequency after 1938 and for increasingly demonic utterances. The shock ruptures the connection between objects and events . . . fragments have an independent existence in this world, like living beings in ours."¹ Will Grohmann here describes Klee's artistic trend when he painted the *Man of Confusion*. In the drawing *Fear Erupting*,² 1938, which is related to this painting, Klee used the device of discontinuous anatomy, as he did to a somewhat lesser degree in the later *Love Songs by a New Moon*,³ 1939. In each of these works, the perplexity of the human is expressed by the separation of the forms of the body. This in itself is a curious image, especially penetrating in an age when the physical and psychological dislocations of the human are familiar. But Klee used the device to comment on three emotions—fear, confusion, and love. He conceived the idea in the last year of his life. Klee made few comments on his illness, yet occasionally, as in this instance, he seemed to create a statement which struck to the very core of his dilemma.

The *Man of Confusion*'s squarish eyes, with their enlarged pupils, stare out at the mass of dissociated parts. The mouth, well formed in itself, has slipped to the side and lost rational relationship to the head. Nor do any other forms bear conventional relation to one another. Both legs and feet are beneath the head, two hands are to the left. One arm on the left lies close to one of the hands. The other forms may represent the torso, but they cannot be as readily identified. A dramatic contrast to the confusion of these forms is the stable horizontal arrow at the top. This points to the left, emphasizing the lateral movement of the actual surface. But Klee also breaks through the picture plane by creating a rectangular wedge at the bottom of the painting. This shape seems to move into space providing a three-dimensional, stage-like area which emphasizes the floating and rhythmic quality of dissociated forms above.

The simplicity of Klee's means creates a startling effect, making the predicament of the *Man of Confusion* disturbingly graphic. For Klee contrasted elements of stability with an image which had literally and figuratively disintegrated.

1. Will Grohmann, *Paul Klee*, New York, Harry N. Abrams, Inc. [1954], p. 344.
2. *Ibid.*, illustrated p. 87.
3. *Ibid.*, illustrated in the Classified Catalogue, no. 189.

Oskar Kokoschka

1886–

35 ILLUSTRATION 35

Biarritz 1924/25 (*Biarritz, der Strand*)

Oil on canvas, 28¾ × 42¼ inches

Signed lower right: O. K.

COLLECTIONS Cassirer, Amsterdam; Buchholz Gallery, New York; Joseph Pulitzer, Jr., acquired April, 1951; Fogg Art Museum, Harvard University, gift of Joseph Pulitzer, Jr.

REFERENCES Kunsthau, Zürich, *Ausstellung Oskar Kokoschka* [exhibition catalogue], Zürich, 1928, Abb. Tafel xxiii.

Edith Hoffman, *Kokoschka—Life and Work*, London, Faber and Faber Ltd., 1947, pp. 178, 185, 317.

Hans Maria Wingler, *Oskar Kokoschka*, Salzburg, Verlag Galerie Welz, 1956, Abb. Tafel 72, Katalog der Gemälde, no. 179, Synchronoptische Tabelle, Das Werk des Malers 1925.

EXHIBITED Berlin, Galerie Paul Cassirer, "Sonderausstellung Landschaften von Oskar Kokoschka," November, 1925.

Zürich, Kunsthau, "Ausstellung Oskar Kokoschka," Juni–Anfang Juli, 1927.

London, The Leicester Galleries, "Kokoschka Exhibition," June, 1928.

Mannheim, Städtische Kunsthalle, "Oskar Kokoschka—Das gesammelte Werk," 18. Januar—1. März 1931.

Amsterdam, Stedelijk Museum, extended loan, 1945–1946.

Basel, Kunsthalle, "Oskar Kokoschka," 22. März–27. April 1947.

Zürich, Kunsthau, "Oskar Kokoschka," 4. Juli–31. August 1947.

Venice, S. A. Libreria Serenissima Alfieri, "xxiv Biennale di Venezia," 1948.

St. Louis, City Art Museum of, "St. Louis Collects," April 7–May 5, 1952.

The Santa Barbara Museum of Art, "Paintings by Oskar Kokoschka," February 9–March 7, 1954.

San Francisco, The California Palace of the Legion of Honor, "Paintings by Oskar Kokoschka," March 20–April 30, 1954.

Des Moines Art Center, "Midwest Show," October 13–November 6, 1955.

Cambridge, Fogg Art Museum, "Recent Acquisitions," winter–spring, 1956.

Held fast in Germany, first by war, then by inflation, the Austrian artist Kokoschka longed to indulge his wanderlust. In 1924, he set off. The next ten years he travelled through Europe and the Near East, recording the crystalline Alps, the air and water of Venice, the sands and heat of the desert. He became obsessed with space and light, intoxicated with color. A metamorphosis occurred in his painting. He had seen French Impressionist pictures in Germany, but once he reached Paris he eagerly sought them out, studied them and began to assimilate their lessons. He there developed from the brooding, introspective manner of his early work a style of greater objectivity, a style which still allowed him to express his deeply felt spirituality. His was not the visual detachment of the historic Impressionists. Instead he used their means to record a heightened awareness of the beauties of the natural world. His new attitude is implicit in his remark to his students: "Can you remember how you felt when you first opened your eyes? That is what we all want. To see miracles. You open your eyes and everything is new and wonderful for the first time."¹

Kokoschka looked at Biarritz as no artist yet had, for, in spite of his "French technique," he saw it with a northern eye. Northern is his preoccupation with space. The plane of the beach sweeps from the foreground into the far reaches of the horizon. The awkward grace of his forms is also "northern." The *Biarritz* is like a burst of *rocaille*; a golden filigree of buildings is set against the agitated sky and the waves stirred into ogee movements by an off-shore breeze. A silent casino confronts the tumultuous sea. The people on the beach are described with the same nervous strokes as the moving clouds and glistening sands. Kokoschka's painterly surface rivals the vitality of the scene. It dances with the waves and lowers with the shifting light of day. Throughout, loaded impastos give way to the thinnest of glazes.

Kokoschka's preoccupation with space and color reflected the excitement born of his new liberty. In Impressionism he found the means to fashion a fresh style of painting. In his freedom he found new subject matter. Instead of probing the troubled wastelands of the human soul, he set forth the spectacle of Europe's showplaces. *Biarritz* is an example of one of his early essays. Painted in the year of his entrance into France,² it already embodies the sweep of space, the virtuosity of brushwork, and the brilliance of color which characterize Kokoschka's painting during the decade he devoted to landscape.

1. Doris Thurston, *Notes on Oskar Kokoschka*, Chappaqua, New York, privately published, 1950, p. 20.

2. Edith Hoffman (*Kokoschka, Life and Work*, London [1947], p. 178) dates the painting 1924/25, while Hans Maria Wingler (*Oskar Kokoschka, Das Werk des Malers*, Salzburg, 1956, no. 179) dates the picture early 1925.

At the Station 1923

Pencil, 12 $\frac{3}{8}$ × 9 $\frac{1}{2}$ inches

Signed lower right area: F L 23

COLLECTIONS Buchholz Gallery, New York; Acquired January 19, 1951

Léger planned all his works in minute detail. This drawing is one of a number which he made in preparation for the painting of 1923, *La Gare*.¹ A comparison of the drawing and the painting reveals that only general similarities link the two. Léger changed the vertical format of the drawing to a horizontal one in the painting. He used only a few of the drawing's motifs in the canvas—for example, the cloud and chimney shapes, and such details as the windows were retained, but all were re-distributed in the painting. The most nearly exact retention was the oblique form of the “warehouse” which appears behind a smoke-stack near the top center of the drawing.

Léger selected all the material for his images from a railroad terminal—even the stencilled lettering is in a style common to the depot. But Léger transformed the selected objects into the characteristic smooth volumes which have caused his painting to be labeled, facetiously, “Tubism.” He schematized all the forms—the smoke in the upper center consists of free-hand arcs modeled in light and dark whose bases are bounded with strict horizontals. Chimneys are little more than diagrammatic cylinders. A few rectangles identify darkened windows. Léger underplayed the individual characteristics of these forms so that they could not interfere with the total harmony of the drawing. Although some elements have been given a quasi-solid existence through modeling with light and dark, no attempt was made to relate them in any pre-conceived logic of space. Thus the composition as a whole is typical of Léger's work: there is no center of interest in the conventional sense. Rather, all portions of the field receive nearly equal attention.

Douglas Cooper recognized Léger as the first artist of our generation to interpret the industrial civilization.² Léger did use the inventions of our age—machines both monstrous and beautiful—as the iconographic material of his paintings. But the art which he built is related only tenuously to representation. As a machine does not represent but exists, Léger's style is similarly self-sustaining. His pictures are pictorial organizations which happen to employ as images the abstract configurations—the machines, the railroad stations, the man-made structures, the signs—with which contemporary man is surrounded.

1. Jean Bazaine, *Fernand Léger*, Louise Carré, Editeur, 1945, *La Gare*, 1923, illustrated p. 33.

2. Douglas Cooper, *Fernand Léger et le nouvel espace*, London, Lund Humphries & Co., Ltd., 1949, p. vii.

37 ILLUSTRATION 59

Girl Meditating 1911

Bronze, 21 inches high

Signed on base: Lehmbruck

NOTES Prof. Carl Crodel writes, on June 29, 1951: "The bronze sculpture by Lehmbruck, purchased by Dr. Ernst Troche of Sausalito, Calif., was acquired by me in 1945/46 from Regierungsdirektor Pirscher (Govt. Counsellor) in Merseburg, Unteraltenburg 32. Regierungsdirektor Pirscher was a personal friend of Lehmbruck's and he had acquired the bronze from Lehmbruck personally. He especially lauded the fact that Lehmbruck felt much attached to this copy of the bronze, particularly because of its technical perfection. Pirscher died in 1949."

Note from Troche: "Crodel explained to me that by 'technical perfection' is meant the especially fine patina of the piece."

COLLECTIONS The Artist; Regierungsdirektor Pirscher, Merseburg, Unteraltenburg 32; Prof. Carl Crodel, Academy of Fine Arts, Munich (acquired in 1945/46); Dr. Ernst Günter Troche, San Francisco, California; Acquired December, 1956

REFERENCES John Coolidge (introduction), *Rodin to Lipchitz Part II* [exhibition catalogue], New York, Fine Arts Associates, 1956. Illustrated but not exhibited.

EXHIBITED San Francisco Museum of Art, "Art in the 20th Century," June 17–July 10, 1955.

The discovery of Maillol's work enabled Lehmbruck to achieve his mature style. Under this new inspiration he produced a series of nude female figures. The first important one was the *Standing Woman* of 1910.¹ This statue consists of a sheath of elegantly mannered drapery around the legs, a vigorously modelled torso and an exceptionally small head whose melancholy face is a quasi-portrait of Lehmbruck's wife. Composed as it is of disparate elements, the whole lacks unity.

During 1910 and 1911 the artist developed and modified the theme of the *Standing Woman* in a number of paintings, drawings and etchings, as well as in busts and torsos. He increased the movement of the body, generalized the forms and gradually discovered how he could achieve a fully integrated figure. Then he created the small *Girl Meditating*, which summarized the preceding work. The head is bent and turned, the arms are clasped, suggesting that the girl's own self-absorption confined the upper part of her body even more closely than the roughly defined mass of drapery binds her legs. The intensity and pathos of this statue make it one of the most popular of Lehmbruck's works. There are at least eight casts in the United States alone. The sculptor himself is said to have been much attached to the present exemplar because of its technical perfection.

JOHN COOLIDGE

1. Paul Westheim, *Wilhelm Lehmbruck*, Potsdam, Gustav Kiepenheuer Verlag, 1922, illustr. pl. 27.

38 ILLUSTRATION 61

Dancer 1919

Bronze, 28 inches high; Number of casts: 3
Unsigned.

COLLECTIONS Buchholz Gallery, New York; Acquired April 18, 1950

REFERENCES Buchholz Gallery, *Cubism*, New York, 1949, no. 31, illustrated.

EXHIBITED New York, Buchholz Gallery, "Cubism," April 5–30, 1949.
St. Louis, City Art Museum of, "St. Louis Collects," April 7–May 5, 1952.
St. Louis, City Art Museum of, "A Tribute to Curt Valentin," January 14–February 14, 1955.

Jacques Lipchitz' sculpture from 1915–19 developed from simple organizations of forms with vertical emphasis to increasingly complex articulations. The pieces *ca.* 1914 are tower-like; the *Standing Personage* of 1916¹ might serve as a model for architecture. In 1917, when the artist was working on a series of clowns, musicians, and bathers, the rigid structures gave way to more dynamic organizations combining diagonal with vertical movements.

Even the pieces created after 1917 are similar, in greater or lesser measure, to the slightly earlier works: in the *Man with a Mandolin*, 1917,² the movement is still predominantly vertical, although it is somewhat offset by minor diagonal thrusts; in the *Bathers III*³ of the same year, the movements are more distinctly diagonal.

The *Dancer*, 1919, approximates the vigorous organization of forms in the *Bathers III*. Emphatic verticals are combined with the strong diagonals; the rhythm of the forms is devoid of either suave movement or sinuous silhouette. The total form turns in space; no single "view" commands absolute attention. Even such determinable features as the single eye, navel, upraised arm, toes, and fingers do not stop the flow. The combination of serpentine movement and geometric volume is typical of the period. In the '20s Lipchitz retained the spiralling axis, but finally dispensed with the strict geometry of the forms evidenced in the *Dancer*, and developed the more ample, curvilinear shapes of his later work.

Although the *Dancer* is cast in bronze, it has little of the tensile resiliency associated with that material. Lipchitz is not doctrinaire in his attitudes towards materials. Indeed, he indicates in his essay on *Modigliani*⁴ that he felt no necessity to demand a particular material for a particular form. This figure, originally shaped in clay, has the rigidity of stone. Its bold, angular forms suggest a material which resisted the artist's hand.

1. Henry R. Hope, *The Sculpture of Jacques Lipchitz*, New York, The Museum of Modern Art, 1954, p. 29.

2. *Ibid.*, p. 33.

3. *Ibid.*, p. 32.

4. Jacques Lipchitz, *Modigliani*, New York, Harry N. Abrams, Inc., 1954 [p. 13].

39 ILLUSTRATION 18

Bathers with a Turtle 1908

Oil on canvas, 86¾ × 70½ inches

Signed and dated lower right: Henri Matisse 08

COLLECTIONS Folkwang Museum, Essen [Taken from the Folkwang Museum by the Nazis and sold at auction in Lucerne, at the Galerie Fischer]; Acquired June 30, 1939

REFERENCES Adolphe Basler, *Henri Matisse* (Junge Kunst, Band 46), Leipzig, Klinkhardt und Biermann, 1924 [p. 22], illustrated.

The Museum of Modern Art, *Henri Matisse Retrospective Exhibition* [exhibition catalogue], New York, 1931, p. 16, illustrated pl. 17.

Galerie Fischer, *Gemälde und Plastiken Moderner Meister aus Deutschen Museen* [catalogue of the Lucerne auction], Lucerne, 1939, no. 93, pp. 48–49 (G).

James W. Lane, “Caviar from Contemporary Paris,” *Art News*, xxxiii (5), November 4, 1939, p. 17, illustrated p. 10.

Philadelphia Museum of Art, *Henri Matisse Retrospective Exhibition of Paintings, Drawings, and Sculpture* [exhibition catalogue], 1948, no. 17, pl. 17.

Alfred H. Barr, Jr. (editor), *Picasso—Fifty Years of His Art*, New York, The Museum of Modern Art, 1946, p. 130 [compared to the *Picasso By the Sea*, 1923, in the Walter P. Chrysler collection].

Clement Greenberg, *Henri Matisse* (The Pocket Library of Great Art), New York, Harry N. Abrams, Inc., 1953, illustrated pl. 15.

Alfred H. Barr, Jr., *Matisse, His Art and His Public*, New York, The Museum of Modern Art, 1951, p. 132, illustrated p. 357.

Musée National d’Art Moderne, *Exposition Rétrospective Henri Matisse* [exhibition catalogue], Paris, 1956, no. 24, pl. vi.

EXHIBITED New York, The Museum of Modern Art, “Henri Matisse Retrospective Exhibition,” November 3–December 6, 1931.

New York, Pierre Matisse Gallery, “Modern Paintings,” November, 1940.

St. Louis, City Art Museum of, “A St. Louis Private Collection,” summer–autumn, 1947.

Philadelphia Museum of Art, “Henri Matisse Retrospective Exhibition of Paintings, Drawings, and Sculpture,” April, 1948.

St. Louis, City Art Museum of, extended loan 1948.

Palm Beach, Florida, Society of the Four Arts, “Matisse,” February 6–March 1, 1953.

Cambridge, Mass., Busch-Reisinger Museum, “The Arts of Matisse,” May 9–June 8, 1955.

Paris, Musée National d’Art Moderne, “Exposition Rétrospective Henri Matisse,” July 28–November 18, 1956.

[The following essay is taken from Alfred H. Barr, Jr., *Matisse, His Art and His Public*, published by The Museum of Modern Art, New York, 1951, p. 132.]

The “subject” which interested [Matisse] more and more during [the years 1908 to 1910] was the classic problem of posing nude figures in a landscape which in the past had led to some of the greatest achievements of Renaissance and Baroque painting. It had then been revived by Cézanne, who had died in 1906, and Renoir, who was yet to paint his wonderful late compositions with “bathers” or a “Judgment of Paris.”

Matisse of course had copied Poussin in the Louvre during his student days and had bought a Cézanne *Bathers* in 1899. Under the influence of Cézanne, Signac, Cross and perhaps Puvis de Chavannes, he had painted his own first figure composition, the *Luxe, calme et volupté* of 1904–05.¹ A year later he completed the larger and more ambitious *Joy of Life*,² with its radical innovations of style in drawing and color. In *Le Luxe I*,³ of early 1907, he narrowed the problem by reducing the number of figures to three but increasing their scale and simplifying the landscape background. In *Le Luxe II*,⁴ the same elements were repainted entirely in line and flat local color. Simplification is still greater in *Music* (sketch)⁵ painted between *Le Luxe I* and *II*.

A sixth painting, the *Three Bathers* of early 1907,⁶ done probably before the first version of *Le Luxe*, presents the three figures this time in a horizontal frieze with variegated fauve color and a sail-flecked sea.

The *Bathers with a Turtle* of 1908 . . . , is obviously based upon the *Three Bathers* but it is much larger and greatly simplified. The clouds, the sails and their reflections, all sense of weather, even the towels of the bathers have been censored. Instead the three stark figures are arranged against a triple band of bright green turf, dark cobalt sea and darkish blue sky. Their forms painted in ochre are modeled by heavy violet lines as simply as in a 6th century Byzantine mosaic. The line is not wiry and neutral as in *Le Luxe II* but is inflected and supported by narrow bands of shading and some shadow.

The composition is focused formally and psychologically on the small, bright, red-brown turtle. Quite exceptional in Matisse’s work is the attitude of mingled curiosity and anxiety which he has given the standing figure.

Though there is still some uncertainty in the *Bathers with a Turtle*, this impressive big picture virtually establishes the style which Matisse was to use in his figure compositions of the following two years . . .

[Joseph Pulitzer, Jr., “A Collector’s Challenge,” a lecture given at the William Rockhill Nelson Gallery, Kansas City, Missouri, May 10, 1956.]

“Whether Venetian in inspiration as has been suggested, or whether indebted to Byzantine mosaics, the painting owes much to Cézanne. Cast shadows and conventional modeling have been largely disregarded. Reliance, instead, is placed on drawing, on the heavy violet and blue definition of the contours, and on the rhythmic arc of the composition to establish the plasticity of the figures and their placement in space. No attempt is made to make the facial expressions ingratiating. (The central figure’s emphatic ugliness may be a lingering Fauvist rebellion against conventional prettiness.) On the contrary, sentiment is avoided in favor of plastic unity.

“Matisse and the Fauves were at this period searching for heightened expression, and in the impact of the image the painting is related to Expressionism, but its repose, harmony and grandeur are essentially classic.”

1. Alfred H. Barr, Jr., *Matisse*, New York, The Museum of Modern Art, 1951, illustrated p. 317.
2. *Ibid.*, p. 320.
3. *Ibid.*, p. 340.
4. *Ibid.*, p. 341.
5. *Ibid.*, p. 79.
6. *Ibid.*, p. 338.

40 ILLUSTRATION 64

Seated Nude 1925

Bronze, 21½ inches high; Number 3 of 10 casts

Signed: H. M.

Founder's mark: C. Valsuani Cire Perdue

COLLECTIONS The Artist; Curt Valentin, New York; Acquired February 9, 1953

REFERENCES Curt Valentin Gallery, *The Sculpture of Henri Matisse* [exhibition catalogue], New York, 1953, no. 32, illustrated.

EXHIBITED New York, Curt Valentin Gallery, "The Sculpture of Henri Matisse," February 10–28, 1953.
St. Louis, City Art Museum of, "A Tribute to Curt Valentin," January 14–February 14, 1955.

[The following essay is taken from Alfred H. Barr, Jr., *Matisse, His Art and His Public*, p. 213.]

Except for three minor bronzes made during the early days at Nice, Matisse seems to have done no sculpture since the head of Marguerite of 1915. Then in 1925, unexpectedly, he produced one of his most ambitious sculptures, the large *Seated Nude*.¹ This bronze—it was cast in 1927—is important not only among his sculptures but also because it marks the change which was to come over his work as a whole during the second half of the decade, a reaction against the soft, ingratiating and comparatively realistic style of the previous five years.

The pose of the bronze *Seated Nude* may first be found in a charcoal drawing of 1923² and the painted *Odalisque with Raised Arms*,³ and is further developed in three lithographs⁴ which culminate in the *Nude in an Armchair* of 1925.⁵ In the drawing of 1923 the figure is optically foreshortened with very large thighs and an upper body which is diminished in girth but rather elongated. In the lithographs⁶ the foreshortening is corrected so that the figure appears normal in proportions.

The pose of the sculpture is fundamentally the same but the effect is radically different because there is no armchair to support the torso which leans back, teetering precariously on its round tuffet. Matisse might have corrected this lack of balance in various ways: by weighting the legs, for instance, shortening the torso or raising it to a vertical position, or bringing the arms forward with hands clasped around the raised knee. Instead he does the opposite. He keeps the hands clasped behind the head, elongates the torso and even tilts it

further back so that the sense of tension and unbalance is increased.⁷ After years during which Matisse turned out hundreds of figure drawings and paintings in which the pose ranges from an easy stance to an indolent sprawl, the strained pose of the sculpture *Seated Nude* comes as a surprise. The whole character of the figure is different, too. With her masculine proportions and vigorous, angular lines she seems far removed from the voluptuous odalisques who precede her.

1. The *Seated Nude* is dated 1925 in the catalogue of the Cone Collection; Etta Cone, *The Cone Collection of Baltimore, Maryland* [Catalogue of paintings-drawings-sculpture of the 19th and 20th centuries], Baltimore, 1934, plates 71-123; Jean Cassou, *Paintings and Drawings of Matisse*, Paris, Braun et Cie., New York, Tudor, 1948, no. 104.
2. The charcoal drawing of 1923 is reproduced in Elie Faure, *Henri Matisse* [par Elie Faure, Jules Romain, Charles Vildrac, Léon Werth], Paris, Cahiers d'aujourd'hui, Crés et Cie. [1920], pl. 56 [New Revised Edition, 1923]. It may be a study for the painting *Odalisque with Raised Arms* in the Chester Dale collection.
3. Alfred H. Barr, Jr., *Matisse, His Art and His Public*, New York, The Museum of Modern Art, 1951, illustrated p. 440.
4. *Ibid.*, p. 212.
5. *Ibid.*, p. 445.
6. The painting of 1924 closely related to these lithographs is reproduced in Roger Fry, *Henri Matisse*, London, Zwemmer, New York, E. Weyhe, 1935, pl. 45.
7. The reclination and instability of this figure or, rather, its pose come to a climax in a very large charcoal drawing, *Europa*, of 1928, Roger Fry, *Henri Matisse*, Paris, Chroniques du Jour, New York, E. Weyhe [1930], p. 31, in which the figure is stretched almost prone upon the back of the bull, but still keeps her hands clasped behind her head and her left leg drawn up so that the foot is still tucked under the right knee. Doubtless Matisse was not aware of this entertaining and doubtless psycho-symbolic transformation of a pose which he must have drawn, painted and modeled dozens of times between 1923 and 1929.

41 ILLUSTRATION 17

The Conservatory 1938 (*Composition*)

Oil on canvas, 28¼ × 23½ inches

Signed and dated lower right corner: Henri Matisse 38

COLLECTIONS Pierre Matisse Gallery, New York; Acquired December 14, 1938

REFERENCES *Verve*, 1 (3), p. 77, color illustration.

EXHIBITED New York, Pierre Matisse Gallery, "Henri Matisse Paintings, Drawings of 1918 to 1938," November 15-December 10, 1938 (with the note "First showing in America").
 Chicago, The Arts Club of, "Paintings by Henri Matisse," March 28-April 18, 1939.
 St. Louis, City Art Museum of, "20th Century Art," August-September, 1941.
 Chicago, The Arts Club of, "20th Century Art Loan by the Members," October 1-30, 1954.
 Cambridge, Mass., Busch-Reisinger Museum, "The Arts of Matisse," May 9-June 8, 1955.

[The following essay is taken from Alfred H. Barr, Jr., *Matisse*, p. 252.]

Early in March 1938 [Henri Matisse] finished a canvas called *The Conservatory*¹ or, simply, *Composition*.² Though modest in size this painting is important for it initiates a series of

compositions which pose the problem of contrasting, balancing and harmonizing the figures of two seated models.

The theme of course was not new in Matisse's work: two girls appear in many pictures of the early Nice period, notably in *The Moorish Screen* of 1921. But in those canvases the figures are esthetically passive, static and casually naturalistic as in most impressionist interiors. The paired odalisques of 1928 are used more positively, but in none of the two-figure compositions of the 1920's does Matisse employ the figures in the same active yet calculated relationship as in the Pulitzer *Conservatory* or its larger sequels, the Nelson Rockefeller decoration³ and the Buffalo Gallery's *Music*.⁴

The *Conservatory* is in fact the result of a long drawn-out struggle which began in November 1937 and was not finally resolved until early March 1938. The rapport between the figures and the balance between figures and the background were revised again and again.⁵ Because the colors are quite even in value, the painting seems rather grey in a halftone reproduction. Actually it is subtle in color by comparison with the very bright paintings of late 1937. The figure at the left is ultramarine, the other yellow; the floor is orange; the wall, behind the big green leaves, blue-grey. [On the palette in the upper right corner of the painting, Matisse has set out the colors which he used for the total color scheme, thus swatches of blue, orange and green rest on the yellow palette. In this concentrated area the artist has presented, as it were, an inventory of the coloristic components of his painting.]

1. Alfred H. Barr, Jr., *Matisse*, New York, The Museum of Modern Art, 1951. The color reproduction in *Verve*, 1 (3), p. 77, was made of *The Conservatory* in an earlier state. A single figure before the same big philodendron plant, may have served as a point of departure for *The Conservatory*: see *Jeune Femme*, illustrated in George Besson, *Matisse*, Paris, Braun & Cie., 1945, pl. 32. This painting was finished November 4, 1937, just a week before *The Conservatory* was begun.

2. Alfred H. Barr, Jr., *op. cit.*, illustrated p. 478.

3. *Ibid.*, p. 479.

4. *Ibid.*, pp. 480-481.

5. Pierre Matisse has about twenty progress photographs of *The Conservatory*.

Luciano Minguzzi

1911-

42 ILLUSTRATION 58

Man with a Rooster 1953 (*Uomo con Gallo*)

Bronze, 72 inches high

COLLECTIONS Catherine Viviano Gallery, New York; Acquired November, 1956

REFERENCES Catherine Viviano Gallery, *Minguzzi* [exhibition catalogue], New York, 1956, illustrated [p. 7].

EXHIBITED New York, Catherine Viviano Gallery, "Minguzzi," November 12-December 8, 1956.

Luciano Minguzzi has said, “Yesterday’s plastic problem may be resolved today; its interest then ceases and a new challenge arises. I don’t believe that a sculptor’s work is instinctive—quite the contrary, I believe firmly in the operation of the mind, in the full acceptance of a cultural background and in self criticism, all of which should combine with sufficient craftsmanship to enable the sculptor to accomplish his work without pride or presumptuousness.”¹

Two striking precedents suggest that Minguzzi took cognizance of his cultural background when he created the immensely vital *Man with a Rooster*. One of these is modern—the *Man with a Lamb* by Picasso;² the other, ancient—the archaic Greek animal bearers.³ While only the similar subjects relate Minguzzi’s *Man* with Picasso’s, the allusion of the *Man with a Rooster* to its ancient prototypes seems more apparent, noticeably in the rounding out and the heaviness of the thighs and the calves. Such a treatment, typical of sixth century B.C. figures, may be seen in the *Young Man* in the Metropolitan Museum,⁴ and the *Gift Bearer* in the Staatliche Museum, Berlin.⁵

Less apparent, but equally provocative, is the rapport between Minguzzi’s stated objectives in sculpture, and the achievements of ancient sculptors within his cultural heritage. Minguzzi, like his forebears, creates figures which are solid, simply organized volumes. He underscored this spiritual kinship when he wrote, “I must feel in my hands and have before my eyes the assurance of the absolute existence of volumes, of masses, of something that can be touched in all its solid fullness. For my nature and temper this is a necessity far more compelling than the conception of space as an aim in itself.”⁶

1. Andrew Carnduff Ritchie (editor), *The New Decade—22 European Painters and Sculptors*, New York, The Museum of Modern Art, 1955, p. 90.

2. Wilhelm Boeck, *Picasso*, Stuttgart, Verlag W. Kohlhammer Grub H., 1955. See p. 437, *Shepherd Carrying a Lamb*, 1944.

3. Mme. Chevallier-Verel, *Sculptures du Musée de L’Acropole*, Editions Louis Carré, 1936. See for example pl. I, II, III, the *Calf Bearer* (Le Moscophore).

4. Gisela M. Richter, *Catalogue of Greek Sculptures* (in the Metropolitan Museum of Art, New York), Cambridge, Harvard University Press, *Statue of a Kouros*, pl. I, nos. 1 and 2.

5. George M. A. Hanfmann (editor), *Etruskische Plastik*, Stuttgart, Hans E. Günther Verlag, 1956. See pl. 15, *Opfernder Jüngling* um 540.

6. Ritchie, *op. cit.*, pp. 90–91.

Joan Miró

1893–

43 ILLUSTRATION 14b

The Lasso 1927

Oil on canvas, 51 × 38 inches

Signed lower right: Miró 1927

COLLECTIONS René Gaffé, Brussels; Roland Penrose, London; Pierre Matisse Gallery, New York; Joseph Pulitzer, Jr., acquired January, 1947; Fogg Art Museum, Harvard University, gift of Joseph Pulitzer, Jr.

- REFERENCES James Johnson Sweeney, *Joan Miró*, New York, The Museum of Modern Art, 1941, p. 36, illustrated p. 44.
Herbert Read, "Joan Miró," *The Spanish Masters of Twentieth Century Painting*, The San Francisco Museum of Art, 1948, p. 92, illustrated p. 100.
- EXHIBITED London, Zwemmer Gallery, "Joan Miró," May 6–June 2, 1937.
New York, The Museum of Modern Art, "Joan Miró," November, 1941.
New York, Pierre Matisse Gallery, "Joan Miró," March 11–April 5, 1947.
The San Francisco Museum of Art, "The Spanish Masters of Twentieth Century Painting," September 14–October 17, 1948.
Portland Art Museum, Oregon, "The Spanish Masters of Twentieth Century Painting," October 26–November 28, 1948.

Throughout the work of Joan Miró runs the thread of fantasy, reverie, and even hallucination. The works which he painted when associated with the Surrealists abound with a multitude of amorphous creatures who seem to arrange themselves in complex pictorial organizations. Towards the end of the 1920s, however, Miró began to simplify his compositions, and to reduce the number of elements to a minimum.

In 1927 the artist painted several pictures in which his imagery recalls the circus. The painting illustrated here, the *Lasso* of 1927, is typical of these works. Against a sky of deep blue, three small serpent-like forms are drifting, while a floating, black lasso seems to weave a trap for them. The blue sky and the black and white tones are relieved by two minute jewel-like heads which surmount the serpentine forms. The meaning and outcome of the contest are enigmatic, but, at the same time, the formal organization of the picture is independently resolved. The twisting ribbon of black, which Miró used to define the lasso, and the white organic forms create a galaxy drifting through unlimited space. The line which describes the lasso recalls expressive oriental drawings or elegant Moorish calligraphy which Miró must have known in his Catalan youth.

[Miró's painting, in contrast to that of other Spanish artists of the 20th century, is unusual in its gaiety. His paintings are redolent with a humor which does not compromise the quality of his work, a humor almost as rare in the 20th century as in the Spanish tradition.]

JOSEPH PULITZER, JR.

Amadeo Modigliani

1884–1920

44 ILLUSTRATION 62

Head of a Woman (Anatolia)

Limestone, 26 inches high

Unsigned

COLLECTIONS Bernard Koehler, Berlin; Buchholz Gallery, New York; Acquired January 18, 1941

- REFERENCES Buchholz Gallery, *Sculpture by Painters* [exhibition catalogue], New York, 1940, illustrated.
W. R. Valentiner, *Origins of Modern Sculpture* [exhibition catalogue], City Art Museum of St. Louis, 1946, no. 162.
City Art Museum of St. Louis, "St. Louis Collections," *Bulletin*, xxxiii (3), September, 1948, p. 12.
Francesco Arcangeli, "La Peinture Italienne en 1920," *Cahiers d'Art*, xxv, 1950, p. 188, illustrated.
James Thrall Soby (introduction), *Modigliani—Paintings, Drawings, and Sculpture*, New York, The Museum of Modern Art, 1951, p. 53.
- EXHIBITED St. Louis, City Art Museum of, "20th Century Art," August–September, 1941.
St. Louis, City Art Museum of, "Origins of Modern Sculpture," March 30–May 15, 1946.
St. Louis, City Art Museum of, "A St. Louis Private Collection," summer–autumn, 1947.
The Cleveland Museum of Art, "Modigliani Retrospective," January 30–March 18, 1951; The Museum of Modern Art, New York, April 11–June 10, 1953.
St. Louis, City Art Museum of, "St. Louis Collections," April 7–May 5, 1952.
St. Louis, City Art Museum of, "A Tribute to Curt Valentin," January 14–February 14, 1955.

When Modigliani suddenly turned to sculpture in 1909 he neglected his painting and seemed to want to work only in stone. He soon carved a number of pieces which were architectonic in feeling as well as intent—his subjects were conceived as corbel heads and caryatids. In September he left Paris for Italy, where he expected to take a studio near Carrara and to create the sculpture of which he dreamed. But the stone dust from the carving proved too irritating for his already weakened lungs.

The *Head of a Woman* is one of a series. It appears to have been worked with great effort, but the material, limestone, is relatively soft. Modigliani's conception of sculpture accounts for its blocky, monolithic character. He believed that "the important thing was to give the stone the feeling of hardness, and that came from within the sculptor himself; regardless of what stone they use, some sculptors make their work look soft, but others can use even the softest of stones and give the sculpture hardness."¹

The *Head of a Woman* recalls archaic Greek *korai*. An earlier work, the *Girl's Bust* in the Museum of Modern Art, Paris, displays in its "archaic smile" an even more pointed reference to that source. In this *Head of a Woman* Modigliani did not use the archaic smile; but he made other eclectic references. The elongated face capped by a stylized row of curls echoes Greek usage. The features are placed on the long ovoid face with the stylization of Negro sculpture. The large convex eyes are surmounted by parallel incisions whose shape recalls the "birds' flight" eyebrows of Sumerian sculpture. A long, blade-like nose echoes the vertical thrust of the columnar neck.

Jacques Lipchitz believes that the characteristic elongated form of the *Head of a Woman* recalls the pipes of an organ. He has written that it was Modigliani's intention to arrange five of his pieces as a group at the Salon d'Automne so that they might "produce the special music he wanted." This ensemble represents a grander project in sculpture than Modigliani ever conceived for his painting.

1. Jacques Lipchitz, *Modigliani*, Paris, Harry N. Abrams, Inc., 1954 [p. 13.]

2. *Ibid.*, [p. 6].

Portrait of Leopold Zborowski 1917

Pen and ink drawing on lined paper, 10½ × 8 inches

Unsigned

NOTE The drawing was reproduced on the cover of the invitation to the exhibition, "Modigliani—Paintings, Drawings, Sculpture," The Museum of Modern Art, New York, 1951.

COLLECTIONS Leopold Zborowski, Paris; Mrs. Cornelius J. Sullivan, New York; Acquired December 8, 1939

REFERENCES Parke-Bernet Galleries, Inc., *Important Examples of Modern Art*, New York, 1939, no. 150.
James Thrall Soby, *Modigliani—Paintings, Drawings, Sculpture*, New York, The Museum of Modern Art, 1951, p. 36, illustrated.

EXHIBITED The Cleveland Museum of Art, "Modigliani—Paintings, Drawings, Sculpture," January 30–March 18, 1951; [in collaboration with] The Museum of Modern Art, New York, April 11–June 10, 1951.

No line exists in nature—or so argued the Impressionists. But in the 20th century, when painting was once again conceded to be an abstraction, there was no reason to shun the use of line; certainly there was none for the young Italian artist, Modigliani. The academic training which had habituated him to linear descriptions of form seems to have fostered latent sensitivity.

This portrait drawing of his dealer, *Leopold Zborowski*, demonstrates Modigliani's command of line. There are no continuous contours. Instead the line breaks unpredictably. Almost imperceptibly it swells out, dark and trenchant; then becomes tenuous, scarcely discernible. There is restraint in the contrast of firmly indicated lines (as in the left contour of the torso) and the hyphen-like dashes (as opposite that form): such legato and staccato strokes alternate throughout the drawing. Jacques Lipchitz has reported that Modigliani "worked furiously, dashing off drawing after drawing without stopping to correct or ponder."¹ That spontaneity of execution is preserved in this small sketch.

Modigliani presents his friend Zborowski, one-time Polish poet and bookseller, as possessed of princely bearing. He sits erect, his back arched; a hint of personal carelessness is betrayed by the shock of hair which falls over his brow. How different the model seems in the painted version; his very character is changed. In that portrait in the Museu de Arte, Sao Paulo, Brazil, he appears less assertive, quieter, more introspective. The intense vitality of the drawing diminishes in the painting toward a serenity characteristic of Modigliani's work in oil. The change in expressive content is largely due to the description of form; the crackling line of the drawing has been replaced in the painting by lethargic, continuous contours. The shapes in the drawing are predominantly angular; those in the painting are conspicuously ovoid. Asymmetrical distortions enliven the design of the sketch, while in the oil portrait a quasi-symmetry prevails. The drawing seems a careful observation of the man and a penetrating interpretation of his character.

Modigliani's practice of drawing in preparation for painting was essentially traditional.

He did not paint directly, neither did he simply transcribe his drawing. He may not have considered this sketch worth preserving for he executed it on a piece of common, ruled paper. It seems to have been merely a note, a study such as painters of the past have made to familiarize themselves with their subject, but which often, as here, resulted in an unpremeditated work of art.

1. Jacques Lipchitz, *Modigliani*, Paris, Harry N. Abrams, 1954, [p. 6].

46 ILLUSTRATION 22

Elvira Resting at a Table 1919 (*Elvira, Accoudée à une Table*) (*Elvira, Enfant du Peuple*)

Oil on canvas, 23¼ × 36 inches

Signed upper right: modigliani

COLLECTIONS Paul Guillaume, Paris; Simon, Paris; L. Zborowski, Paris; M. McNeill Reid, London; Valentine Gallery, New York; Acquired 1936

REFERENCES Arthur Pfannstiel, *Modigliani*, Paris, Editions Marcel Scheur, 1929, illustrated following p. 124.
T. W. Earp, *The Modern Movement in Painting*, London, The Studio, Ltd., 1935, illustrated pl. 9.
Mary Marsell, "French Masters of the xxth Century in Valentine Show," *Art News*, xxxiv (15), January 11, 1936, p. 7, illustrated p. 6.
James Thrall Soby, *Modigliani*, New York, The Museum of Modern Art, 1951, no. 52.

EXHIBITED Brussels, Palais des Beaux-Arts, "Exposition Modigliani," November, 1933.
Basel, Kunsthalle, "Modigliani," 1934.
New York, Valentine Gallery, "20th Century French Paintings," January, 1936.
Cambridge, Mass., Harvard University, Dunster House, "Exhibition of Modern Paintings," May, 1936.
Philadelphia Museum of Art, "French Art," March 20–April 18, 1937.
St. Louis, City Art Museum of, "20th Century Art," August–September, 1941.
Washington, D. C., The Phillips Gallery, October 14, 1945–May 15, 1946.
St. Louis, City Art Museum of, "A St. Louis Private Collection," summer–autumn, 1947.
The Cleveland Museum of Art, "Modigliani—Paintings, Drawings, Sculpture," January 30–March 18, 1951; [in collaboration with] The Museum of Modern Art, New York, April 11–June 10, 1951.

Modigliani painted the *Elvira Resting at a Table* a few months before his death. In that last year he was just beginning to receive a small financial return. His celebrity was spreading beyond France. He had held his first English exhibition in the Hill Galleries, London, but he lived to enjoy only a small part of his success. His time was spent searching frenziedly for

respite from the racking pain of his consumption. His remedies included alcohol, ether, and hashish, but only death itself brought him the relief he sought.

Young Elvira must have witnessed Modigliani's final miseries; she posed frequently for him in 1919. She appears in the *Standing Nude* in the Sabouraud collection, Paris, and in the *Woman's Portrait* of the Small collection, Edinburgh.¹ The *Elvira Resting* is the most lyric of these three paintings. Modigliani has described her in his distinctive style. Suave ovoid shapes predominate in the face and in passages throughout the body. These are relieved by the angularities of the table top and the girl's elbow. Subtle eclectic references abound. The tilted table top seems a Cézannist device. The treatment of the face, with its T-shaped distribution of pupil-less eyes, long nose, and small mouth recall simplifications of Negro sculpture. Characteristically, the eyes are quite abstract while the mouth itself is almost naturalistic.

Jewel-like color is set within the elegant contours. The general blue tonality of the background is the result of a variegated field of blues, greens, ochres, and greys. The mordant black of the girl's hair and the deep black green of her dress intensify the reds and high oranges of her face. Although the love of arabesque and patterned design reveals a draughtsman, the laying-on of color is that of a painter. Modigliani has built up an amazingly fresh surface through an exquisitely personal handwriting. The brushwork ranges from small pointillist touches to heavy broadsides of impasto into which Modigliani pushes his brush and then twists its point.

During the short span of his artistic career, Modigliani devised a fragile, mannered style which had the formal integrity prescribed by 20th century taste, but with which he could also delineate with great clarity and probity the unique personalities of his diverse sitters. Though Modigliani was fundamentally a portraitist, he was alive to the great changes that were occurring in the arts. He saw in the new forms, new means to represent the human. But in building his style he chose as freely from the past as from the present and the spirit in which he assimilated his elements and the ends to which he put them were inevitably colored by his own goals. Although successively influenced by Cézanne, Cubism, Negro, Romanesque and Archaic Greek sculpture, and the Italian primitives, he never painted Cézannist or Cubist paintings or ever specifically worked in other than a personal style.

The *Elvira Resting at a Table* is typical of Modigliani's painting. It is at once completely personal and highly eclectic. The brilliant oranges of her face and her attenuated forms recall the Byzantine Madonnas of Modigliani's homeland, while the sweet sadness of her expression brings to mind the languid beauties of the Pre-Raphaelites, to whose work Modigliani's English mistress, Beatrice Hastings, had introduced him. Although the nature and the degree of his eclecticism is revealed in this painting, it is difficult to find in it a penetration of Modigliani's stoic silence; for the profound quietude of the *Elvira* is in startling contrast to what must have been the confusion of his personal tragedy. The resignation and the nerveless lethargy of Elvira's mood is the sole, if oblique, reference to his fate.

1. Gotthard Jedlicka, *Modigliani*, Erlenbach-Zürich, Eugen Rentsch Verlag, 1952, illustrated fig. 41 and fig. 42 respectively.

47 ILLUSTRATION I

Cliff at Etretat 1880 (*Falaise d'Etretat*)

Oil on canvas, 32 × 39½ inches

Signed lower left corner: Claude Monet

COLLECTIONS Bought from the artist by Durand-Ruel; Prince de Wagram; Bought from de Wagram by Durand-Ruel, April, 1914; Family of Durand-Ruel; 19th and 20th Century French Art, Inc. (Sam Salz); Acquired May 2, 1955

REFERENCES Léon Werth, *Claude Monet*, Paris, Les Editions Crès et Cie., 1928, illustrated pl. 30.

EXHIBITED Paris, Durand-Ruel, "Chefs-d'œuvre de l'art français," 1902.

In 1868 Claude Monet, together with Gustave Courbet and Alexandre Dumas the elder, spent several days on the Norman coast at the picturesque site of Etretat.¹ It was a locale favored by artists: Courbet painted it often; Whistler also frequented the place. Although Monet was a native of the region, his lifelong attachment for the area was strengthened by Courbet's appreciation of the rugged motifs found there. Its rocky, irregular coastline proved an ideal subject. In particular, Monet was drawn to the broad expanse of sea at Etretat and the distinctive form of the *grande falaise* itself—the great cliff with its enormous aperture.

Théodore Duret commented in his *Impressionist Painters* that Monet was, "*par excellence*, a painter of water."² Earlier landscape had used water as a mirror to reflect objects, but in Monet's work "it never has a constant, local color". Rather, "it reveals itself in infinite variety . . . it is limpid, opaque, calm, tormented, running, or stagnant according to the momentary aspect which the painter finds . . ."³

Falaise d'Etretat is composed of few elements—the rocky cliff, the sunset seen through the opening, and the vibrant light glancing off the water. The time is nearing twilight. The low-lying sun casts a carmine light over the cool scene. As the great cliff looms in the approaching darkness, the base of the formation is already shadowed, while its upper reaches still catch some light of the fading day. Through the opening in the rock are seen the crags of the coastline curving towards the sunlit horizon. The color is fresh; deep brown cliffs lighten to cool, slate grey, contrasting with the orange glow of the setting sun. Here and there shafts of orange light catch the swells of the green sea.

Léon Werth dated the painting 1880.⁴ Although the broad, almost rough handling would seem to suggest an earlier date, Daniel Wildenstein has remarked that in the period from 1880-90 "Monet oscillated between Impressionism and the realism of his early days." Consequently, "certain of his paintings of this period are reminiscent of pictures painted in 1868 at le Havre." The painter's "technique itself was changeable. Certain paintings of Pourville and Etretat recall the broad and violent contrasts of Manet . . ."⁵

For Monet, 1880 was a year of decision. With Renoir, Cézanne, and Sisley, he abstained from the fifth Impressionist exhibition. In June he held a one-man show in the offices of the illustrated journal *La Vie Moderne*.⁶ As his close association with the Impressionists dissolved, and a new phase of independent exhibition began, Monet still suffered doubts about his work.

In the *Falaise d'Etretat*, he applied his keen powers of observation and selectivity. The upper rock formation and the sky disclose a sensitivity of brush work which prefigures the diffused, atmospheric orchestrations which Monet created later, while the long strokes in rendering the reflections on the water foreshadow qualities of Post-Impressionists works. Although the picture may seem a restatement of an earlier boldness, it exemplifies Monet's "oscillation" in his painterly development at this period.

1. Gerstle Mack, *Gustave Courbet*, Alfred Knopf, New York, 1951, p. 227.

2. Theodore Duret, *Les Peintres Impressionistes*, Heymann & J. Perois, Mai, 1878, p. 19.

3. *Ibid.*

4. Léon Werth, *Claude Monet*, Paris, Les Editions G. Crès & Cie., 1928, illustr. no. 30, *Falaise d'Etretat*.

5. Daniel Wildenstein, *Claude Monet* [exhibition catalogue], Wildenstein Galleries, New York, 1945, pp. 42-43.

6. Claude Geffroy, *Claude Monet, Sa Vie, Son Œuvre*, Paris, Les Editions G. Crès & Cie., 1924, vol. I, p. 159.

Emil Nolde

1867-1956

48 ILLUSTRATION 34b

Poppies

Watercolor on Japanese paper, 13 $\frac{1}{8}$ × 17 $\frac{7}{8}$ inches
Signed lower right corner: Nolde

COLLECTIONS Fine Arts Associates; Acquired April 29, 1953

The watercolor, *Poppies*, is undated, but its handling, subject, and dimensions link it with the watercolor, *Amaryllis and Anemone*, in The Museum of Modern Art, New York.¹ Subject matter is not reliable in dating a Nolde painting, as his "beginnings were conventional and late-impressionist, then came the flower paintings and finally the religious representations. . . ."² The handling of the brush and the formal character of the representation, rather than the subject itself, suggest a date later than the mid-'20s. The early flower pieces and even those of the '20s were executed in a "wet in wet" technique. This watercolor and the *Amaryllis and Anemone* of The Museum of Modern Art were achieved in a similarly liquid fashion, but the paint film is here more transparent than in Nolde's earlier watercolors. The painting also achieves a greater luminosity than do the earlier examples.

The color is extremely simple and brilliant. The vermilion blossoms illuminate the sheet of Japanese paper, the only color contrast being the occasional touches of green in the stems

and sparse foliage. The painting has a freshness and spontaneity which seem to have fulfilled the artist's intentions. Nolde wrote in 1906, "I would prefer that work develop out of my material, very much as in nature the plants develop their character out of their corresponding bases. In the sheets 'Joy of Life' I have mainly worked with my finger. If I had made the lacerating and shifting contours 'correct' in the academic sense, this effect would have not come near being realized."³

1. *Bulletin of the Museum of Modern Art*, New York, Nos. 16-17, 1949-50: "Nolde, Emil, born 1867, 856, Amaryllis and Anemone. Watercolor, 13¾ × 18¾ inches. Gift of Philip L. Goodwin, 10.49."

2. Will Grohmann, *Kunst und Architektur zwischen den beiden Kriegen*, Suhrkamp Verlag, Berlin, 1953, p. 60.

3. Ludwig Grote, *Deutsche Kunst im zwanzigsten Jahrhundert*, Prestel Verlag, München, 1953, p. 11.

Pablo Picasso

1881-

49 ILLUSTRATION 46b

Youth with Barrel study for the *Family of Saltimbanques*, 1905

Sanguine on tan paper, 19½ × 12½ inches

Signed lower right: Picasso (The signature is in lead pencil and is of the period.)

NOTE The drawing was framed with a mat covering a portion of the paper, resulting in a very slight fading of the tan paper toward a warm grey.

COLLECTIONS The Artist; Suermondt Collection, Drove near Aachen, Germany [acquired by Suermondt from Picasso in 1912]; Fine Arts Associates; Acquired April 30, 1941.

Picasso delighted in the circus. His good friend and patron, Gertrude Stein, tells us that in 1905, he and his colleagues from Montmartre "all met once a week at the Cirque Medrano and there they felt flattered because they could be intimate with the clowns, the jugglers, the horses and their riders."¹ But Picasso's tranquil paintings of circus subjects do not reflect the gaudiness of circus life, nor do the fragilely attenuated figures with which he populated his canvases recall the muscular and hardened circus professional. These slender, psychologically withdrawn individuals are typified by the pensive boy in the *Youth with Barrel*.

This particular youth appears frequently in Picasso's painting of 1905. In the *Blue Boy* his gesture is quiet; his only expression a grave, quixotic smile. In the *Boy Leading a Horse* the same introspective calm is maintained despite the more vigorous action. In the *Family of Saltimbanques*² he stands in the center of a group of performers who share his meditation. As a study for the wistful adolescent in this painting Picasso made the sanguine drawing reproduced here.

Picasso's drawing of the young juggler seems as effortless as the boy's balance of the barrel and like that gesture its simplicity conceals great control. The seemingly unpremeditated

handling is in keeping with the relaxation of linear rigor in other works of the period. In this drawing interior modeling disappears altogether. The forms are less precisely described than in earlier works, but, due to the broader treatment, they gain an atmospheric effect. Picasso's elegant, refined line, both broad and supple, darkens and lightens unpredictably, causing the forms to be revealed or obscured by a suggested but undescribed atmosphere.

Picasso did not resort to traditional means to represent his figure. Unexpectedly, in a gesture involving physical exertion, the extremities do not flare out from the torso. The arm balancing the cask, which Picasso might have accented by foreshortening to create an illusion of recession, is so slurred that it is only perceived as a flat passage. He intimates no torsion in the body itself. To suggest an individual characteristic of stance, Picasso subtly enlarged the boy's left leg.

The charm of the drawing lies in the abstract interplay of the line which describes individual forms, and the delicacy of the mood conveyed. Picasso's means were simple. He diverted attention from the interior volumes by not defining them, and thereby heightened interest in the contour. The image which he achieved is characterized by an emotional content as refined as the graphic means by which it was delineated. His creation in the *Youth with Barrel* of this almost classic balance between the subject and the means of its description exemplifies in a microcosm the achievements of 1904–1905.

1. Gertrude Stein, *Pablo Picasso*, London, B. T. Batsford, Ltd., 1938, p. 7.

2. Alfred H. Barr, Jr., *Picasso—Fifty Years of his Art*, New York, The Museum of Modern Art, 1946. These paintings are illustrated on pp. 35, 43, 36, respectively.

50 ILLUSTRATION 10

The Woman in Yellow 1907 (*Le Corsage Jaune*)

Oil on canvas, 51¼ × 37⅞ inches

Signed lower left: Picasso

COLLECTIONS The Artist; Paul Guillaume, Paris; Valentine Gallery, New York; Acquired November 2, 1936

REFERENCES André Level, *Picasso*, Paris, Les Editions G. Crès et Cie., 1928, illustrated pl. 21 (entitled *Femme aux mains croisées*).

R. H. Wilenski, *French Painting*, Boston, Hale, Cushman, and Flint, 1931.

Alex. Reid and Lefèvre Ltd., *Thirty Years of Pablo Picasso* [exhibition catalogue], London, 1931, illustrated no. 8 (entitled *Le Corsage Jaune*).

Raymond Mortimer, "Picasso," *Architectural Review*, LXX, July, 1931, p. 21, no. 416.

"Epoque Nègre," *Cahiers d'Art*, VII (3–5), 1932, illustrated pp. 102–103 (apropos of the exhibition at Galeries Georges Petit, June 16–July 30, 1932).

Waldemar George, *La Grande Peinture Contemporaine à la Collection Paul Guillaume*, Paris, Editions des "Arts à Paris," [193?], illustrated pl. 124.

Sam A. Lewisohn, *Painters and Personality*, New York, Harper and Brothers, 1937, p. 108.

Christian Zervos, *Histoire de l'Art Contemporain*, Paris, Editions "Cahiers d'Art," 1938, illustrated p. 199.

Alfred H. Barr, Jr. (editor), *Picasso—Forty Years of his Art*, New York, The Museum of Modern Art, 1939, illustrated p. 64.

R. H. Wilenski, *Modern French Painters*, London, Faber & Faber, Ltd., 1940, p. 200.

James Johnson Sweeney, "Picasso and Iberian Sculpture," *Art Bulletin*, xxiii (3), September, 1941, p. 196, illustrated pl. 15.

Christian Zervos, *Pablo Picasso—Œuvres de 1906 à 1912*, Paris, vol. II, Editions "Cahiers d'Art," 1942, no. 43, illustrated pl. 23.

Sociedad de Arte Moderno, *Picasso* [first exhibition of the Sociedad de Arte Moderno], Mexico City, 1944, p. 51, illustrated pl. 23.

Justino Fernandez, "Picasso," in *Prometeo: ensayo sobre pintura contemporanea*, Mexico City, Editorial Porrua, 1945, p. 88.

Alfred H. Barr, Jr., *Picasso—Fifty Years of His Art*, New York, The Museum of Modern Art, 1946, p. 59, illustrated p. 58.

John and Mable Ringling Museum of Art, *Masterpieces of Modern Painting* [exhibition catalogue], Sarasota, 1948, illustrated.

Perry T. Rathbone, "Midwest Internationals," *Art News*, xlvii (6), October, 1948, p. 21.

San Francisco Museum of Art, *Picasso, Gris, Miró—The Spanish Masters of Twentieth Century Painting* [exhibition catalogue], San Francisco, October, 1948, p. 56, illustrated pl. 4.

Albright Art Gallery, *Expressionism in American Painting* [exhibition catalogue], Buffalo, 1952, illustrated p. 31 (not included in the exhibition).

Maurice Serullaz, "Ces tableaux de maîtres français, orgueil des collections de Saint-Louis (Missouri) sont ignorés de la France," *France Illustration*, No. 393, April, 1953, illustrated p. 508.

EXHIBITED New York, Valentine Gallery, "Picasso, Retrospective Exhibit, 1901–1934," 1936.

New York, The Museum of Modern Art, "Picasso, Forty Years of his Art," November, 1939–January, 1940. [Exhibited in the following places:] The Art Institute of Chicago, February 1–March 3, 1940; City Art Museum, St. Louis, March 3–April 14, 1940; The Museum of Fine Arts, Boston, May 1–28, 1940.

St. Louis, City Art Museum of, "20th Century Art," August–September, 1941.

Mexico City, Sociedad de Arte Moderno, summer, 1944.

Sarasota, John and Mable Ringling Museum of Art, "Masterpieces of Modern Painting," April 4–24, 1948.

San Francisco Museum of Art, "The Spanish Masters of Twentieth Century Painting," September 14–October 17, 1948. Circulated to the Portland Art Museum, Oregon, "The Spanish Masters of Twentieth Century Painting," October 26–November 28, 1948.

Toronto, The Art Gallery of, "Picasso Exhibition," April, 1949.

Cambridge, Mass., Fogg Art Museum, Harvard University, extended loan, summer, 1956.

Primitive art left an indelible impression on the development of young European artists at the turn of the century. Picasso was no exception. During the winter of 1906, when he was painting the portrait of Gertrude Stein, the quasi-naturalistic style which he had practised since 1900 began to pall on him. After Miss Stein had undergone ninety epic sittings, Picasso left Paris, but the portrait was still unfinished. He went to Spain for the summer and there "discovered" Iberian sculpture. He had seen such relics before in the Louvre, but at this moment of artistic crisis he was uniquely receptive to the power of their provocative forms. He returned to Paris, and, without again referring to the model, quickly finished the

face of the Stein portrait—but in an entirely new style, a style in which a deliberately archaized simplification of surfaces recalled, in part, Iberian sculpture. Picasso then began the masterwork of 1907—the *Demoiselles d'Avignon*,¹ in which he created forms inspired not only by Iberian prototypes, but by Negro sculpture as well. It was during the year of struggle with the *Demoiselles* that Picasso painted the *Woman in Yellow*.

In the *Woman in Yellow* Picasso used a primitive Spanish figure as the basis for the forms which he created. James J. Sweeney has written, "The pose of the *Woman in Yellow* is distinctly reminiscent of such a votive bronze as that from Despeñaperros. In each we find a similar treatment of the eyes, nose and ears, as well as a similar geometrical convention for rendering the hair."² Because the statue was compounded of forms then so unfamiliar and provocative, Picasso's appropriation of some of its devices permitted him to break with the tradition of conventional painting. But he was not overwhelmed by these exotic forms, nor did he simply record them.

The pose, the eyes, the nose, and the hair of the painted figure superficially resemble the bronze; but the forms of the body do not. Picasso rendered the rigid, wasp-waisted woman and the drapery-like background in simple shapes. He largely negated recession both in the figure and in the background by flattening surfaces which, in another instance, might have described volumes, and by turning them consistently parallel with the picture plane. Picasso underscored this effect by the emphasis on lateral movements in the design. For example, he disproportionately broadened the figure's hips and shoulders to the right of its vertical axis so that the mass balances the larger open area to the left.

By punctuating the boundaries of figure and drapery with dark, linear contours, Picasso again emphasized the picture plane. Contours frequently extend beyond the edges of individual forms and become part of, or are reinforced by, some adjacent area. In the right forearm Picasso continued the contour past the upper arm into the background, and paralleled it with a similar dark passage above. Picasso divided the left forearm with a single line and assembled on either side forms which may be read as two views of the same arm; the upper passage is a profile view, the lower passage the flat of the arm.

The devices he initiated here—the turning of surfaces parallel with the picture plane, the liberation of the contours from precisely limiting forms, the recording of two aspects of an individual form as existing both simultaneously and contiguously in the same painting—these devices were later refined to become the basis of Cubist painting.

Picasso was admittedly occupied with developing a new style when he painted the *Woman in Yellow*. The new style resulted in a strikingly different expressive character—a character as "primitive" as its forms: *Woman in Yellow* has a totemic quality then unknown in Picasso's work.

1. Alfred H. Barr, Jr., *Picasso—Fifty Years of His Art*, New York, The Museum of Modern Art, 1946, illustrated opposite p. 54.

2. James Johnson Sweeney, "Picasso and Iberian Sculpture," *Art Bulletin*, xxiii (3), September, 1941, p. 196.

Landscape 1908Oil on canvas, $15\frac{3}{8} \times 18\frac{5}{8}$ inches

Signed lower left corner: Picasso

COLLECTIONS Ambroise Vollard, Paris; Dr. G. F. Reber, Lausanne, Switzerland; Valentine Gallery, New York;
Acquired January, 1942

"Spanish architecture always cuts the lines of the landscape and it is that that is the basis of Cubism, the work of man is not in harmony with the landscape, it opposes it and it is just that that is the basis of Cubism . . ." ¹ Thus Gertrude Stein defined the phenomenon which in her mind was fundamental to Picasso's style. For her, Cubism sprang from a Spanish intelligence which had thoroughly assimilated its Spanish environment.

There is poetic truth to Miss Stein's intuition, for Picasso probably executed the landscape illustrated here in Horta da Ebro, Spain, where he had gone for the summer of 1909. Yet before Picasso turned to Spain he was already prepared for the development of Cubism by his knowledge of the painting of Cézanne. He had witnessed the Cézanne *coups* at the *Salons d'Automne* of 1905 and 1906, and was further excited by the neo-Cézannist paintings of his new friend, Georges Braque. Picasso had rarely painted a landscape. Now he returned to Spain—the land, according to Gertrude Stein, where Cubism had always existed—and began to paint a series of landscapes in which he used stylistic devices undeniably inspired by the paintings of the master of Aix.

In this *Landscape*, as in the very late works of Cézanne, Picasso used a more stable viewpoint than he maintained in his subsequent Cubist paintings. As in Cézanne, the eye level is rather high; Picasso took little advantage of it since he made few spatial distinctions through the sequence of receding planes. Instead he emphasized the surface design by repeating similar diagonal movements across the painting. The elements of the composition—the mountain, the house, and the vegetation—are perceived principally as existing on the surface rather than in space. Thus the rugged mountain which should loom in the distance seems to dominate the upper surface of the canvas, while in like fashion the large house in the foreground overwhelms the lower area. In this house, Picasso created the sensation of a volume by his seemingly conventional distribution of light and shade. But this unambiguous solidity is not extended to the other volumes of the composition.

The muted palette, with its predominance of earth colors and soft greens, underscored Picasso's impending concentration on the problem of analyzing form and describing a new spatial organization. Cézanne had made color the vehicle for describing volumes in space. The limited color used by Picasso in this painting forecasts the austere monochrome used in his later paintings.

Picasso had not yet developed the more characteristic "Cubist" devices. In this painting there are no simultaneous viewpoints or overlapping of transparent planes, although the indefiniteness of individual forms exists in the occasional underplaying or reinforcement of edges of the house, tree, and mountain. Here indeed are the "petits cubes" which Matisse is

said to have described to the hostile critic, Louis Vauxcelles.² This approximation of the Cézanne brush stroke came to be, in less solidified form, a staple device of the Cubist painting. As a visual link in the evolution of Cubism, this *Landscape* commands a significant position. Its tentative statement proves the great debt which the Cubist painters owed to Cézanne, even while initiating the incipient vitality of the new style which Picasso and Braque were then developing.

1. Gertrude Stein, *Picasso*, London, B. T. Batsford, Ltd., 1938, p. 23.

2. Alfred H. Barr, Jr., *Matisse*, New York, The Museum of Modern Art, 1951, note 10, p. 87. Barr writes, "Matisse now does not remember the incident but he apparently did describe a Braque to Louis Vauxcelles as '*fait de petits cubes*' and then drew a sketch to illustrate his words."

52 ILLUSTRATION 12

The Fireplace 1916 (*Guitare et Partition sur la Cheminée*)

Oil on canvas, 57¾ × 26½ inches

Signed lower left: Picasso

COLLECTIONS The Artist; Pierre Loeb, Paris; André Weil, Paris; Acquired September 15, 1938

REFERENCES Christian Zervos, *Histoire de l'Art Contemporain*, Paris, Editions "Cahiers d'Art," 1938, p. 251, illustrated.

Alfred H. Barr, Jr. (editor), *Picasso—Forty Years of His Art*, New York, The Museum of Modern Art, 1939, p. 89, illustrated pl. 127.

Alfred M. Frankfurter, "Picasso in Retrospect: 1900–1939—the Comprehensive Exhibition in New York and Chicago," *Art News*, xxxviii (7), illustrated p. 15.

Christian Zervos, *Pablo Picasso*, Paris, Editions "Cahiers d'Art," Vol. II, no. 565, illustrated pl. 262.

Morris Davidson, *An Approach to Modern Painting*, New York, Coward McCann, 1948, p. 71, illustrated.

EXHIBITED New York, The Museum of Modern Art, "Picasso—Forty Years of His Art," November, 1939–January, 1940. [Exhibited in the following places:] The Art Institute of Chicago, February 1–March 3, 1940; City Art Museum of St. Louis, March 3–April 14, 1940; The Museum of Fine Arts, Boston, May 1–28, 1940.

St. Louis, City Art Museum of, "20th Century Art," August–September, 1941.

St. Louis, City Art Museum of, "A St. Louis Private Collection," summer–autumn, 1947.

Denver Art Museum, "The Modern Artist and His Work," March 6–April 27, 1948.

The fireplace which Picasso portrayed in his painting of the same name¹ was a source of comfort and inspiration to him. While its heat kept him warm during the winters of 1916–17 spent at Montrouge, its massive shape served as stimulus to his pictorial imagination. Zervos illustrates two drawings in which Picasso depicted it: the *Seated Woman*, 1917, and the *Reading Woman*, 1917.² In addition to these sketches, Picasso treated the subject in three paintings. Unlike the drawings wherein the human elements dominate, the sole motif of the

paintings is the fireplace itself. These works, although treating the same theme in the same Cubist style, differ substantially from one another. The *Guitar on a Fireplace* of 1915³ is fundamentally a design of flat, patterned areas, and devoid of recessions except in the actual variations in the depth of the impasto. In marked contrast to the lively design and sensuous surfaces of this picture is a painting with the same title executed a year later. In the 1916 version⁴ the composition consists of only a few simple shapes and textures. In this later painting, Picasso suggests the illusion of depth by the more conventional relation of plane to plane.

Like these related works, the *Fireplace* is as monumental in size as in feeling. In this work Picasso managed to synthesize the flat patterns and the lively surfaces of the *Guitar* of 1915 with the implications of a third dimension of the *Guitar* of 1916. The drama of the *Fireplace* emerges from this reconciliation, for in it Picasso proposed a pictorial dilemma—the simultaneous presentation of more than one aspect of space.

The still-life group on the mantel, by projecting with tangible layers of pigment before the picture plane, asserts the real space which the painting occupies. Describing these objects in the Cubist idiom with a variety of striking textures Picasso created not only a representation of objects but a lively material surface. The intermingling of indistinct forms in the still-life group contrasts with the clear description of the fireplace. Its few surfaces are related coherently even though the lines which delimit the areas are not rigorously bound by conventional perspective. Yet the fireplace does exist as a palpable volume and, as such, it gives the illusion of three dimensions. Finally Picasso created a sensation of depth by the use of *trompe-l'oeil*. In the illusion of the mirror's reflection Picasso implied the extension of space beyond that already exploited. Juan Gris attached a small mirror to one of his works, but here Picasso created his own reflection by painting the descending diagonal of the door lintel as seen in the mirror above the mantel.

This "allegory" of space is peculiar to the 20th century, for the *Fireplace* demonstrates relativity by revealing the simultaneous existence of different aspects of space. Picasso has couched his "allegory" in a style often challenged as merely decorative. As demonstrated in the *Guitare et Partition sur la Cheminée*, Cubism is as capable as any style of the past of expounding the distinctive values of the era which produced it.

1. Christian Zervos, *Pablo Picasso—Œuvre de 1917–1919*, Editions "Cahiers d'Art," Vol. II, no. 565, 1916, illustrated pl. 262.

2. *Ibid.*, no. 7, *Femme Assise*, Montrouge, 1917; no. 8, *Femme Lisant*, Montrouge, 1917.

3. *Ibid.*, no. 540, *Guitare sur une Cheminée*, Paris, 1915.

4. *Ibid.*, *Guitare sur une Cheminée*, Paris, 1916.

53 ILLUSTRATION 13

Harlequin 1918

Oil on canvas, 58 × 26½ inches
Signed lower right: Picasso

- COLLECTIONS** Dr. G. F. Reber, Lausanne, Switzerland; Galerie Léonce Rosenberg, Paris; Zwemmer Gallery, London; Acquired July, 1936
- REFERENCES** Maurice Raynal, *Picasso*, Paris, Les Editions G. Crès et Cie., 1922, illustrated pl. 52 [entitled *Arlequin à la guitare*].
- Carl Einstein, *Die Kunst des 20en Jahrhunderts*, Berlin, Propylaen Verlag, 1926, p. 73, illustrated p. 280.
- André Level, *Picasso*, Paris, Les Editions G. Crès et Cie., 1926, illustrated pl. 34.
- Frank Rutter, *Evolution in Modern Art*, New York, Lincoln Macveagh, The Dial Press [192?], illustrated pl. 92.
- Maud Dale, *Modern Art—Picasso*, New York, Alfred Knopf, 1930, illustrated no. 17.
- Zwemmer Gallery, "Picasso" [exhibition catalogue], London, 1936, no. 31, illustrated.
- Alfred H. Barr, Jr. (editor), *Fantastic Art, Dada and Surrealism*, New York, The Museum of Modern Art, 1936, no. 253, illustrated pl. 253.
- Jacques Seligmann, *Twenty Years in the Evolution of Picasso—1903–1923* [exhibition catalogue], New York, 1937, no. 12.
- Institute of Modern Art, *Sources of Modern Painting* [exhibition catalogue], Boston, 1939, no. 15, illustrated p. 29.
- Jack Bilbo, *Pablo Picasso—Thirty Important Paintings from 1904–1943*, London, Modern Art Gallery, Ltd., 1945, illustrated.
- San Francisco Museum of Art, *Picasso, Gris, Miró—The Spanish Masters of 20th Century Painting* [exhibition catalogue], San Francisco, 1948, p. 57, illustrated pl. 7.
- Perry T. Rathbone, "Midwest Internationals," *Art News*, XLVII (6), October, 1948, p. 21.
- EXHIBITED** London, Zwemmer Gallery, "Picasso," May 20–June 20, 1936.
- New York, The Museum of Modern Art, "Fantastic Art, Dada and Surrealism," December, 1936.
- New York, Jacques Seligmann & Co., "Twenty Years in the Evolution of Picasso 1903–1923," November 1–20, 1937.
- Boston, The Museum of Fine Arts, "Sources of Modern Painting," March 2–April 9, 1939.
- New York, Wildenstein & Co., Inc., [extension of] "Sources of Modern Painting," April 24–May 20, 1939.
- St. Louis, City Art Museum of, "20th Century Art," August–September, 1941.
- Grand Rapids Art Gallery, Michigan, "Picasso and the Art of Republican France," April, 1942.
- Denver Art Museum, Colorado, "Picasso Exhibition," April–May, 1945.
- San Francisco Museum of Art, "Picasso, Gris, Miró—The Spanish Masters of 20th Century Painting," September 14–October 17, 1948 [circulated to the Portland Art Museum, Oregon, October 26–November 28, 1948].
- Cambridge, Mass., Fogg Art Museum, Harvard University, extended loan, summer, 1956.

When the figures of the "Managers" lurched spasmodically across the stage on the opening night of Diaghilev's circus ballet "Parade,"¹ Cubism, in the guise of stage design, had left the atelier and entered the popular realm. The tower-like costumes which Picasso assembled from elements taken from reality and grouped according to the dictates of his taste, embodied the most orthodox rules of Cubism. These architectural constructions—for that

was in fact what they were—rose to the height of ten feet. The simplicity of the large, rectangular shapes with their intersection of angular planes made the costumes seem extensions of the immobile scenery. Such additions as the profile and full face of the “Manager,” his tie and shirt front, coupled with the rocking movements of the dancer, contrived to give the costume a half organic and half inorganic character. This peculiar juxtaposition of kaleidoscopic surfaces and a selection of realistic detail was not limited to Picasso’s work for the stage.

In the *Harlequin* of 1918 Picasso reconciled these divergent components. Unlike many of the more abstract Harlequins of the period, the human features are distinctly delineated. The figure has similar characteristics of animated architecture as that of the “Manager” which it resembles, but its iconography may well anticipate the costumes which Picasso fashioned after the traditional characters of the Commedia dell’Arte for the designs of the ballet “Pulcinella.”

The organization of the *Harlequin* is highly complex. Each of its numerous, variegated shapes, though often difficult to read, refers to some surface of the figure. Since the figure nearly fills the canvas, relatively few passages refer to the surroundings. The typical Cubist devices which Picasso had used, and would use again in his ballet designs, are employed here—the profile superimposed on the full face, the omnipresent guitar and music, the sharp contrasts in color and value, and the paper-thin shapes which seem adhered to the surface rather than painted upon it. Picasso actually did paste a scrap of paper onto the *Harlequin*’s left shoulder, but if he intended to create a substantial differentiation of texture by this device, the effect was mitigated by even stronger textures which he created elsewhere on canvas. For example, he added sand to the green pigment which covered the chest and right arm. Creating painterly textures as well, he enlivened considerable portions of the painting’s surface with monochromatic dotting.

This monochromatic stippling of areas is consistent with the severity of the color scheme. Picasso’s palette included only red, blue, and green, but he added a wide range of warm and cool neutral tones used to suggest recession. By playing warm and cool blacks, greys, and whites against one another, Picasso created an appearance of fluctuating shallow space. The warm white profile seems to advance before the cool grey area of the face, while the blue and black areas to the right seem to recede into space. In later works, notably the *Guernica* of 1937, he used warm and cool neutrals as the entire color scheme and, by skilfully contrasting them, created the impression of a palpable space.

This *Harlequin* of 1918 reflects Picasso’s enduring absorption in the world of entertainment. The circus which he frequented as a youth, and the ballet for which he designed, were storehouses of images from which he drew inspiration. Picasso brought Cubism to the ballet, but in his intimate contact with the dance, he assimilated some of its romantic aspects. Picasso managed to convey in the *Harlequin* an ingenuous gaiety and aplomb. But the sophisticated reticence of his presentation of the figure recalls that the discipline of Cubism, like that of the ballet, is one in which a sensitive disposition of forms is a paramount concern of the artist.

1. Alfred H. Barr, Jr., *Picasso—Fifty Years of His Art*, New York, The Museum of Modern Art, 1946, *Parade*: 1917, p. 98, costume of the *Manager from New York*, illustrated p. 99.

2. *Ibid.*, p. 100.

3. *Ibid.*, p. 200.

Still Life

Charcoal on paper, 28 × 20¾ inches

Signed lower right in pencil: Picasso

COLLECTIONS Zwemmer Gallery, London; Acquired July, 1936

EXHIBITED London, Zwemmer Gallery, "Picasso," May 20–June 20, 1936.
St. Louis, City Art Museum of, "20th Century Art," August–September, 1941.

In 1914, as he exploited a new vein of Cubism, Picasso began a series of realistic drawings. Many of these are comprised of virtually the same objects—a few vegetables, a compote, and, perhaps, a glass or pipe arranged on a tablecloth. The undated *Still-Life* illustrated here includes some of the recurrent motifs of those drawings. Zervos reproduces a *mine de plomb* of 1914 (no. 1294) containing a glass that has the same distinctive interlaced, croquet-wicket design. A compote similar to that in this charcoal drawing is identifiable in another *mine de plomb* of the same year (Zervos, no. 1291).¹ Although the objects in the undated *Still-Life* are similar to those found in such early works, its style suggests a somewhat later date. The fullness of the volumes and the graceful sweep of contours are related to still lifes of the "classic" period, such as the *Still-Life* illustrated in *L'Amour de l'Art*, 1921, and the *Still-Life with Arbor Wreath* of 1926.²

In developing this drawing, Picasso did not follow the rules of perspective, but neither did he consciously deny them. Ellipses exist in the glass and the compote, but they are not consistently related to one another. Instead, Picasso used the pressure of the charcoal to direct attention where he wanted it. For example, the cursive arabesques of the nearer portions of the cloth are described in a heavier line than those of the far side, thus creating an effect of space which seems to be, in part, a result of atmospheric perspective. However, the inconsistent treatment does not warrant this conclusion. Instead, Picasso seems simply to have asserted certain elements in preference to others. Thus, the outline of the under-side of the pipe receives more attention than its other contours. Similarly, the rim of the compote and the fruit within it are accented with somewhat darker lines than the stem. Picasso's emphasis on certain passages, while limiting any consistent effect of space, creates an arresting rhythmic unity.

Picasso's exceptional command of line is revealed in this *Still-Life* as a painstaking process in which success depends on the surety of the artist's sensibility. His skill is apparent in the simultaneous delicacy and strength of the forms. These forms, however, are but a point of arrival; in this drawing, the genesis, as well as the culmination, can be seen. Picasso revised the composition repeatedly. Each of the solutions presumably dissatisfied him, but these revisions enhance the finished drawing. The fluctuating contours give the drawing a vibrating quality, which creates the impression of enveloping space. Corrections, which might, in another's hand, have made this work a *nature morte*, have, in Picasso's, increased the animation of a still life.

1. Christian Zervos, *Pablo Picasso—Œuvre de 1912–1917*, Paris, Editions “Cahiers d’Art,” Vol. II (part 2), nos. 1294 and 1291.
2. Maurice Raynal, “Picasso et l’Impressionisme,” *L’Amour de l’Art*, II, 1921, *Nature Morte*, illustrated p. 214.
3. Frank Elgar and Robert Maillard, *Picasso*, New York, Frederick A. Praeger, 1956, [p. 288].

55 ILLUSTRATION 15

Plaster Head and Bowl of Fruit 1933 (*Nature Morte*)

Oil on canvas, 28 $\frac{7}{8}$ × 36 $\frac{1}{4}$

Signed upper left: Picasso XXXIII

Inscribed on the reverse of canvas: “Paris Dimanche 29 Janvier XXXIII”

COLLECTIONS Pierre Matisse Gallery, New York; Acquired October 7, 1937

REFERENCES Martha Davidson, “View No. 2 of Modern French Painting,” *Art News*, XXXVI (15), January 8, 1938, p. 11, illustrated.

The Boston Museum of Modern Art, *Picasso-Matisse* [exhibition catalogue], Boston, 1938, no. 23.

Alfred H. Barr, Jr. (editor), *Picasso—Forty Years of His Art*, New York, The Museum of Modern Art, 1939, p. 160, illustrated pl. 256.

Alfred H. Barr, Jr., *Picasso—Fifty Years of His Art*, New York, The Museum of Modern Art, 1946, p. 178, illustrated.

Allan Leepa, *The Challenge of Modern Art*, New York, Beechhurst Press, pl. 15.

Maurice Jardot (introduction), *Picasso Exhibition* [exhibition catalogue], Sao Paulo, The Museum of Modern Art, 1954, no. 29.

Maurice Jardot (introduction), *Picasso—Peintures 1900–1955* [exhibition catalogue], Paris, Musée des Arts Décoratifs, 1955, no. 81, illustrated.

EXHIBITED New York, Pierre Matisse Gallery, “Matisse to Miró,” January 4–31, 1938.

The Boston Museum of Modern Art [The Institute of Modern Art], “Picasso-Matisse,” October 19–November 11, 1938.

New York, The Museum of Modern Art, “Picasso—Forty Years of His Art,” November, 1939–January, 1940. Shown in the following cities: The Art Institute of Chicago, February 1–March 3, 1940; The City Art Museum of St. Louis, March 3–April 14, 1940; the Museum of Fine Arts, Boston, May 1–28, 1940.

St. Louis, City Art Museum of, “20th Century Art,” August–September, 1941.

St. Louis, City Art Museum of, “A St. Louis Private Collection,” summer–autumn, 1947.

Sao Paulo, Brazil, The Museum of Modern Art, *Picasso Exhibition*, December, 1953–February, 1954.

Des Moines Art Center, “Midwest Show,” October 13–November 6, 1955.

Providence, Rhode Island Museum of Art, “The World of the Thirties,” April 11–May 13, 1956.

The *Nature Morte*, 1933, also known as *Plaster Head and Bowl of Fruit*,¹ is one of the more complex pictorial statements of Picasso’s career. Its lovely color, its fresh painterly handling, and its large, graceful forms represent in technical power alone a high point in Picasso’s

work. But the painting is also a visual summary of the two major styles which Picasso used during this period, as well as a monument to his dalliance with Surrealism, and a synthesis of themes which he had often treated.

In the late '20s Picasso again became interested in sculpture. His work exhibited two distinct trends: either he created monumental volumes—heads or figures of plaster;² or he produced “linear” sculpture of pipe and wrought iron.³ His paintings similarly manifested these two styles. In some, monumental forms were solidly described in chiaroscuro;⁴ while in others, dark tubular lines enclosed areas of brilliant color.⁵ From at least 1925 until after 1935 Picasso simultaneously produced works in both styles. In some instances he represented pieces of actual sculpture in his paintings. The large plaster head which appears in this *Nature Morte* is a variant of a piece of monumental sculpture which he made in 1933.⁶ Although no specific piece may be readily cited it is possible that the bowl of fruit in the same painting derives from a piece of Picasso's pipe or iron sculpture.

During this period, he was drawn toward the Surrealists, whose works he had already prefigured in many instances. The curious mixture of human elements and abstract constructions in the Harlequin series, for example, anticipates in concept the Surrealist *papiers-collés* of Max Ernst. Picasso's paintings of the so-called “bone figures” were executed at the height of Surrealist notoriety. Although he was stimulated by their technical innovations, his painting, nonetheless, developed consistently out of his own preceding style. Thus the most significant difference between the monumental figures of his “classic period” and the paintings of the anthropomorphic stone creatures is in the image presented. The means of describing the form in both periods was essentially the same—that is, solid volumes, simply modeled in light and shade.

Characteristic of Picasso is his ingenuity in restating basic themes. For this reason the *Nature Morte* may be related to *La Boule* of 1905. “The earlier painting portrays at one side a muscular acrobat, seated on a block, while, at the other side, a delicate child with arms up-raised balances on a medicine ball. The theme of the weighty, sculpturesque figure is reinterpreted in this still life as the solid mass of the sculptured head opposed to the linear fruit dish . . .”⁷ This equipoise of weights constitutes one characteristic of the painting. Another lies in the contrast between the representation of the plaster head and that of the fruit bowl.

In paintings and drawings from 1925 to 1935 Picasso frequently reworked a theme which seemed to absorb him—the simultaneous presentation of the “realistic” and the “abstract.” Picasso usually cast it in an “artist and model” context. The *Painter and Model Knitting*, an etching of 1927, illustrated a story by Balzac wherein an artist loses contact with society. Picasso presented the artist and his model “realistically,” but the painting on which the artist worked was an “abstraction.” Harriet Janis has suggested that Picasso reverses his means in the canvas, *Painter and Model*, 1928. There the artist and his model are “abstractions” while only the profile which the artist has drawn on the canvas is presented “realistically.”⁸

This theme of “realistic” and “abstract” elements recurs in the *Nature Morte*. It is possible to interpret the compote as a linear abstraction of the solidly rendered sculpture on the left. The contours of the compote seem to repeat the curvilinear silhouette of sculptured form. If the linear image is an abstraction of the more solid version, Picasso was again contrasting the “realistic” with the “abstract,” but in this painting it became even more subtle than in previ-

ous works, for Picasso used one of his own creations for the "real." Significantly, this giant, plaster form, was already an abstraction of a human head.

Each theme figures strongly in the *Nature Morte*. The contrast of weights is immediately apparent, and the similarities of the forms, despite the difference in their handling, disclose a fundamental relationship between the two halves of the painting. No evidence within the painting, however, confirms the possibility that the contrast of "realistic" and "abstract" was in the familiar "artist and model" context. Such proof may be found in a group of drawings which Picasso did in 1935.⁹ These depict pieces of anthropomorphized sculpture seated in front of mirrors. The "figures" copy their own reflections, which in two instances are "realistic" figures of girls, but which in a third, is the familiar, two-dimensional abstraction.¹⁰ In these drawings Picasso again combined two styles, significantly, using them in the "artist and model" arrangement and in a manner to make evident the source and the development of his abstraction. This epilogue of drawings relates to the *Nature Morte* as do the celebrated *Guernica Post-Scripts* to the *Guernica*. Like the *Guernica Post-Scripts*, these drawings show Picasso continuing to develop his theme. But unlike the *Guernica* drawings, these studies provide the key to a provocative, multiple content.

1. Prior to the 1939 retrospective, the painting was known simply as a *Nature Morte*. The more specific title was intended to distinguish it from other works with the same generalized name.

2. Giulio Carlo Argan, *Sculture di Picasso*, Venice, 1953. These have been subsequently cast, for example, pl. xv, copper, *Woman's Head*, 1932, pl. xiv, bronze, *Woman's Head*, 1932.

3. *Ibid.*, pl. viii, iron, 1929-30; pl. ix, Construction in Wire, 1930; pl. x, *Bronze Head*, 1931.

4. Alfred H. Barr, Jr., *Picasso—Fifty Years of His Art*, New York, 1954; for example, p. 173, *Figure in a Red Chair*, 1932; p. 169, *Figure Throwing a Stone*, March 8, 1931.

5. *Ibid.*, p. 168, *Pitcher and Bowl of Fruit*, Feb. 22, 1931; p. 160, *Still Life on Table*, March 11, 1931.

6. *Ibid.*, p. 179. Argan, *op. cit.*, pl. xii. Argan shows the piece at the lower left in the Barr photograph. The elongated character of these forms and their relationship to one another suggest that this sculpture might have been the model for the painting.

7. Joseph Pulitzer, Jr., "A Collector's Challenge," a lecture given at the William Rockhill Nelson Gallery, Kansas City, Missouri, May 10, 1956 (unpublished).

8. Alfred H. Barr, Jr., *Cubism and Abstract Art*, The Museum of Modern Art, New York, 1936, p. 101.

9. See illustrations following "Desde Picasso," *Cahiers d'Art*, x, 1935, p. 247 ff.

10. *Ibid.*, pp. 247, 248.

56 ILLUSTRATION 16

Portrait of Dora Maar 1938

Pastel, ink and sand on canvas, 19⁵/₈ × 23 inches

Signed lower left corner: Picasso

COLLECTIONS The Artist; Pierre Loeb, Paris; Valentine Gallery, New York; Acquired January 20, 1941

REFERENCES New York, Valentine Gallery, "Three Spanish Painters," April 1-27, 1940.

St. Louis, City Art Museum of, "A St. Louis Private Collection," summer-autumn, 1947.

St. Louis, Carroll-Knight Gallery, "xviii, xix, and xx Century Painting," 1947.

"There is no excellent beauty that hath not some strangeness in the proportion." Many of Picasso's portraits of Dora Maar would seem to exemplify Sir Francis Bacon's maxim. This painting reveals Picasso's piquant ideas about art and personality. Although executed less than a year after the tragic *Guernica*, the bitterness of that masterpiece is replaced by this almost playful mixture of acid humor and enigmatic charm.

The portrait is one of a series in which Picasso used the same model, always recognizable in these works. But the paintings often resemble each other more than they do the model. This relationship is nowhere more striking than in the similarity between the *Portrait of Dora Maar* illustrated here and the *Portrait of May 24, 1938*, in the Chrysler collection.¹ In the latter version, the distribution of the features is markedly like that of the former portrait. Only the accessories have been changed; the model is seated on a chair and wears a straw hat. Though there are differences in technique, the significant stylistic divergence is in the relative dominance of curvilinear lines and brilliant color in the former, compared with the essentially angular line and the transparent color in the pastel illustrated here.

In this *Dora Maar* Picasso's formal devices are more refined, more manifestly elegant than in any instance since the "rose" or "classic" periods. The quality of his line, as well as the nature of the mixed media which he used, recall some of the works of Paul Klee. For example, in his *Child Consecrated to Woe*, 1935,² Klee employed suave colored washes and subtle textures on which he imposed a calligraphic image. The technical means which Picasso used in this portrait are similar, although there is less of the psychological perception of the Swiss artist. Klee made a sympathetic appeal by emphasizing the human qualities of the child. Picasso seems to have projected his attitudes towards the young girl onto his image. While his interest is admittedly in the abstract play of line and color in which he created relationships of form referring only incidentally to the human subject, the portrait is also strangely disquieting.

The model turns her head in profile but her features are represented in their most characteristic aspect, the nose in profile, the nostrils and lips in full face. There are two views of the eyes—the left, frontal; the right in profile. Both are abstracted to a greater degree than either the mouth, nose, or nostrils. The general shape of the head is repeated in the mass of the pastel wash behind it. To the left of the nose is an angular repetition of that feature, while on the right is a mass which echoes the curvilinear sweep of the hair. Coincident with the profile looms a crescent moon—an ambiguous symbol, somewhat foreboding.

Picasso painted portraits of his *inamorata* throughout his career. Regardless of the style of the period, he painted each in a technically similar manner at least once. Thus the portrait of *Fernande Olivier*, 1906, is little more than a sepia drawing on white canvas, while his many portraits of Olga Koklova—of which the *Woman in White*, 1923,³ is an excellent example—amount to calligraphic sketches with superimposed washes. In the *Dora Maar* Picasso inscribed a linear image on a series of colorful, sandy washes. He added this portrait to the series, not by transcribing the individual features of the woman, but by translating them into a dynamic and inherently beautiful formal organization.

1. Alfred H. Barr, Jr., *Picasso—Fifty Years of His Art*, New York, The Museum of Modern Art, 1946, illustrated p. 215.

2. Will Grohmann, *Paul Klee*, New York, Harry N. Abrams, Inc., 1955, Chronological Catalogue, no. 155.

3. Barr, *op. cit.*, pp. 45 and 129 respectively.

Woman in Blue 1949

Oil on canvas, 39¼ × 31¾ inches

Signed upper left corner: Picasso

On reverse: 13. 3. 49 III 4.5. 49 indicating that between the period March 13, 1949, and May 4, 1949, Picasso painted three versions of this seated woman; this presumably is the third.

COLLECTIONS The Artist; Daniel-Henry Kahnweiler, Paris; Curt Valentin Gallery, New York; Acquired February 14, 1952

REFERENCES Curt Valentin Gallery, *Picasso* [exhibition catalogue], 1952, no. 10, illustrated.
 St. Louis, City Art Museum of, *Poster of Events*, April, 1952.
 Fernando Puma (editor), *Seven Arts*, New York, Doubleday and Co., Inc., 1953, illustrated.
 St. Louis, City Art Museum of, *St. Louis Collects* [exhibition catalogue], 1952, no. 82, illustrated p. 22.
 Wilhelm Boeck and Jaime Sabartes, *Picasso*, London, Thames and Hudson, 1955, in catalogue, no. 612.

EXHIBITED St. Louis, City Art Museum of, "St. Louis Collects," April 7–May 5, 1942.
 New York, Curt Valentin Gallery, "Picasso," February 19–March 15, 1952.
 St. Louis, City Art Museum of, "A Tribute to Curt Valentin," January 14–February 14, 1955.

This painting embodies one of Picasso's recurrent themes—woman seated in an armchair. The *Woman in White*, 1923, the *Woman in a Red Chair*, 1931, the *Seated Woman*, 1937, and a *Dora Maar*, 1937, represent only a random sampling of Picasso's numerous paintings of the subject. In the *Woman in an Armchair*,¹ June 19, 1941, a distinctive knobbed chair made its appearance and remained a favorite accessory.

In 1947 Picasso began a series of lithographs and again the subject was the *Woman in an Armchair*.² These prints appear in many different versions, and they differ markedly even from state to state, but in each instance the frontal pose of the figure is maintained. While working on these prints, Picasso also executed a series of paintings of this subject which he found so provocative. The variety in these oils matches in every respect the subtle and often dramatic changes evidenced in the prints.

The *Woman in Blue*, one of this "armchair" series, is most closely related in certain details to the *Seated Woman*, 1949.³ She shares the same knobbed chair, her hair is similarly silhouetted against a dark passage, her slender eyebrows end in heavy circular accents. Her stylized coiffure, composed of angular and circular forms, establishes the basic motif of the painting. Unlike her counterpart of 1949, she completely dominates the picture area. Her head touches the painting's upper margin, while her hand extends to the lower left corner. The frontal pose and the intense expression of the staring eyes relate the picture to the *Woman in Yellow* of 1907, but in the later work the anatomy is revealed as if by X-ray.⁴ The greatest coloristic contrasts occur in her torso. The face is painted a mask-like black and

white, the background blue and grey violet, but the central areas are composed of brilliant yellow, red, turquoise and white.

Robert Maillard has suggested that in such paintings, Picasso used devices associated with Matisse. The arabesques, the dry, clearly defined color areas, and the decorative presentation might indicate the influence of the French artist. But, as Maillard has indicated, Picasso is even more "himself" when he works with another artist's means.⁵ Where Matisse usually emphasized the intrinsic beauty of his material and presented it in the most graceful manner, Picasso almost brutally rendered the strongest possible organization of brilliant effects. The *Woman in Blue*, rather than recalling Matisse, speaks quite distinctly of Picasso and the long series of women seated in armchairs.

1. Frank Elgar and Robert Maillard, *Picasso*, New York, Frederick A. Praeger, 1956, *Woman in White*, 1923, illustrated p. 134; *Seated Woman*, 1937, illustrated p. 194; *Woman in Red Chair*, 1931, and *Dora Maar*, 1937, illustrated in "Chronological List of Principal Works."

2. Fernand Mourlot, *Picasso Lithographe*, 2 vols., Monte Carlo, André Sauret, Editions du Livre, 1947-49; see esp. no. 137, *Femme au Fauteuil* (d'après le violet), 7 states, December, 1948-January, 1949.

3. Lionello Venturi, *Pablo Picasso* [catalogo della mostra], Roma, de Luca editore, 1943, illustrated tav. 90.

4. Picasso had used this transparency device before, notably in the *Girl before a Mirror*, 1932; illustrated in Alfred H. Barr, Jr. (editor), *Masters of Modern Art*, New York, The Museum of Modern Art, 1954, p. 89.

5. Elgar and Maillard, *op cit.*, p. 250.

58 ILLUSTRATION 14a

Seated Woman 1953

Oil on canvas, 52 × 39 inches

Signed lower left corner: Picasso

COLLECTIONS The Artist; Daniel-Henry Kahnweiler, Paris; Curt Valentin Gallery, New York

REFERENCES Maurice Raynal, *Picasso*, Skira, 1953, illustrated in color, p. 123.

Sam Hunter, "Picasso: Another Wave of the Magic Wand," *Art Digest*, Dec. 1, 1953, p. 8, illustrated p. 9.

Curt Valentin Gallery, *Pablo Picasso 1950-1953* [exhibition catalogue], New York, 1953, no. 8.

EXHIBITED New York, Curt Valentin Gallery, "Pablo Picasso 1950-1953," November 24-December 19, 1953.

St. Louis, City Art Museum of, "A Tribute to Curt Valentin," January 14-February 14, 1955.

In the course of his career, Picasso has drawn on such diverse sources as Toulouse-Lautrec, El Greco, Iberian and Negro sculpture, Ingres, the classic ballet, monolithic stone images, and even a renewed Archimboldo.¹ He has "repainted" Poussin² and Delacroix. Not only are his works summaries of inspiration derived from such distinguishable origins, but often recapitulations of his own artistic progress as well. Nowhere is this more striking than in the *Seated Woman*.

The *Woman* sits tensely, her body thrust slightly off balance. Glancing expectantly to the

right, she seems almost ready to rise. Her left arm reaches for the floor, her right arm presses against a shelf-like knee. Her pose is reminiscent of a Delacroix *Femme d'Alger*,³ while the monumental simplicity of her image against the empty background recalls Gauguin paintings of Tahitian maidens. Picasso has faceted the model's body. The variegated planes do not subtly shift and merge with the background as in Cubist paintings; instead, they are united within a continuous contour which tends to isolate the figure. The color, scarcely more than tints and shades of rose, brown, warm and cool greys and black, is distributed according to the divisions of the forms. Parts of the face, arms, and legs are predominantly rose and buff; neighboring areas are rendered in somewhat cooler tonalities. (The handling of the paint hints at the energy with which Picasso attacks a canvas. Frequently, the ground is left bare, as in the area of the breast, where the sparkling white canvas rivals the freshness of the painted areas.) The limited palette is one of Picasso's characteristic devices. His Cubist paintings were often monochrome, as were the "classic" paintings of the '20s. His celebrated work, the *Guernica*, was entirely executed in warm and cool greys.

Certain details of the face suggest other phases of his development. The combination of full face and profile views occurs in paintings as early as the *Harlequin*, 1918, illustrated in this catalogue. The *Seated Woman*'s profile might have been taken from one of Picasso's own "classic" works, but the staring right eye suggests an African mask as its prototype. The pervading muted rose recalls the painter's figure pieces of 1906.

The painting corresponds in style with that of the portrait of *Helène Parmelin*, 1952, and the *Sylvette*, 1954,⁴ and typifies a whole range of works which the artist produced at that time. While the sources of the painting illustrated may be culled from every period of Picasso's development, they have been synthesized into one dominant expression. If the *Seated Woman* is a summation, the picture is also an emblem; the figure's alertness and awareness may be taken as reflecting Picasso's state of mind in the anticipation of new discoveries.

1. Alfred H. Barr, Jr., *Picasso—Fifty Years of His Art*, The Museum of Modern Art, New York, 1946, illustrations of Picasso's works after the Italian artist, p. 218.

2. John Richardson, *Pablo Picasso—Aquarelle und Gouachen*, Holbein-Verlag, Basel, 1956. Richardson reproduces a gouache entitled *Bacchanal nach Poussin*, August 24–29, 1944, Paris, no. 29.

3. *Picasso—Peintures 1900–1955* [exhibition catalogue], Musée des Arts Décoratifs, Juin–Octobre, 1955, Paris, no. 127, reproduces the versions of the *Femmes d'Alger* after Delacroix. The series was painted two years after the *Seated Woman*.

4. Frank Elgar and Robert Maillard, *Picasso*, New York, Frederick A. Praeger, 1956, illustrated in "Chronological Collection of the Most Important Works," arranged according to date.

Camille Pissarro

1830–1904

59 ILLUSTRATION 2

The Hermitage, Effect of Snow 1874 (*L'Hermitage, Effet de Neige*)

Oil on canvas, 21¼ × 25½ inches

Signed and dated lower left: C. Pissarro 1874

- COLLECTIONS Fine Arts Associates, New York; Joseph Pulitzer, Jr., acquired April, 1951; Fogg Art Museum, Harvard University, gift of Joseph Pulitzer, Jr.
- REFERENCES Ludovic Rodo Pissarro et Lionello Venturi, *Camille Pissarro—Son Art—Son Œuvre*, Paris, Paul Rosenberg, Editeur, 1939, Vol. II, no. 240, illustrated pl. 47.
- Théodore Duret, *Histoire des peintres impressionistes*, 3. éd., Paris, H. Floury, 1922, illustrated.
- EXHIBITED St. Louis, City Art Museum of, "St. Louis Collects," April 7–May 5, 1952.
- 1874 was a fateful year for Pissarro. In January, he had considerable success selling his paintings in a public auction at the Hôtel Drouot.¹ But in May, when he participated in the first Impressionist exhibition, he shared with his close friends, Monet, Renoir, and Cézanne, the humiliation of critical jibes and financial failure. The excitement provoked by this exhibition was as much due to the technique the artists used as to the subjects they painted. Since they saw the visible world as made up of light and atmosphere, they chose to make special studies of these qualities. Their new "vision" demanded a new technique—one with which they could record subtle changes in atmosphere. Soon they began placing touches of pure color side by side and, inevitably, their technique influenced their choice of subject matter. Pissarro, who had been a student of Corot, naturally preferred landscape painting. The critic Théodore Duret grasped his unique qualities when he wrote, "Pissarro sees nature simply, and he is moved to seize its most permanent aspects. Pissarro is a painter of the rustic landscape or the open countryside. He paints fields, newly worked or ripe for harvest, the trees in blossom or denuded by winter."² But Pissarro's paintings are more than descriptions of locale—invariably their real subjects are the time of day, or the effect of atmospheric conditions on a familiar landscape.
- The Hermitage, Effect of Snow*,³ is one of a series of studies painted in Pontoise during the winter of 1874. Others of that season—*Effect of Snow at the Hermitage*, *The Beggar's Path*, *Effect of Snow*, and the *Landscape, Effect of Snow at the Hermitage*⁴—are composed of essentially the same elements; a few trees, a patch of earth and some rural buildings covered with snow. *The Hermitage, Effect of Snow*, reproduced here, is not only a view of a kitchen garden with trees laid bare by the winter's cold; it is also a sensitive and exact observation of the effect of winter light on a landscape lightly dusted with snow. The atmosphere almost obscures two carts which, having just passed one another on the road across the field, begin to draw apart. Through the cool, softening light, leafless, wooded slopes can be seen standing against the sky. At intervals verdant green emerges from the partially melted snow, hinting at an approaching spring, but the pale light of a lowering sun suffuses the scene with a bluish, wintry tonality.
- Such typical paintings caused Zola to write, "Pissarro's work affords not the slightest feast for the eyes . . . austere and serious painting, a supreme concern for truth and rightness, a strong and harsh will . . . You are an awkward fellow, Monsieur! You are an artist I like."⁵
1. A. Tabarant, *Pissarro* (Maîtres de l'Art Moderne), Paris, F. Rieder & Cie., Editeurs, 1924, p. 24.
2. Théodore Duret, *Les Peintres Impressionistes*, Heymann & J. Perois, Mai, 1878, p. 23.
3. Ludovic Rodo Pissarro et Lionello Venturi, *Camille Pissarro—Son Art—Son Œuvre*, Paris, Paul Rosenberg, Editeur, 1939, Vol. II, no. 240, illustrated pl. 47.
4. *Ibid.*, nos. V, 238, V. 239, V. 242, illustrated Vol. II, pl. 47.
5. Maurice le Blond (éditeur), *Emile Zola—Œuvres Complètes*, Paris, 1928, in *Le Figaro*, "Mon Salon."

Portrait of Joseph Pulitzer 1907

Bronze, 19½ inches high

Signed on the left shoulder: A. Rodin

Founder's mark on the inside of the bronze: A. Rodin

COLLECTIONS Mrs. Joseph Pulitzer, New York; Ralph Pulitzer, New York; Acquired January 6, 1941

REFERENCES "Pulitzer Collection in Plaza Auction," *Arts Digest*, xv, 1940–41, February 1, 1941, p. 16, illustrated.

EXHIBITED St. Louis, City Art Museum of, extended loan, 1941.

New York, Curt Valentin Gallery, "Auguste Rodin," May 4–29, 1954 [organized by Curt Valentin and shown at the following museums:] Minneapolis Institute of Arts, June 15–August 1, 1954; Des Moines Art Center, August 12–September 19, 1954; Portland Art Museum, October 22–November 22, 1954; Santa Barbara Museum of Art, December, 1954; City Art Museum of St. Louis, January, 1955; Cincinnati Art Museum, March, 1955.

[The following excerpt is taken from Don C. Seitz' *Joseph Pulitzer—His Life and Letters*.]

"Joseph Pulitzer was singularly delicate about being fully clad . . . His sensitiveness in this particular developed in an amusing way at Cap Martin in the spring of 1910, when after much negotiation the great Rodin was commissioned to execute a bust. A room for studio purposes was cleared on the top floor of the Villa Cynthia and quarters assigned to the sculptor and his wife. As Mr. Pulitzer always objected to the arrangement of details directly between principals, there was much backward and forward discussion via secretaries. Rodin insisted that Mr. Pulitzer in posing should lay bare his shoulders in order that he might correctly visualize the poise of the head. To this Mr. Pulitzer strenuously objected. Rodin was obdurate but it was not until he threatened to throw up the commission and return to Paris that his subject surrendered, and then under conditions that none but his immediate attendants should be admitted to the studio. This was agreed to and the work went on, the model proving very petulant and unruly and refusing to talk to Rodin, who naturally wished to relax his sitter and get some glimpse of his mentality. The contract was for a bronze and a marble bust. The bronze is a mere head with no attempt to indicate the shoulders. The marble goes further—and here Rodin had his revenge, for he laid a bit of ruching across the chest, playfully suggestive of the upper works of a chemise."¹

Despite the apparent lack of rapport between sitter and artist Rodin fashioned a strongly moving and penetrating study of the great journalist. Certainly it was no easy task to render in clay the extraordinary qualities possessed by a man who had come to the United States from Hungary 43 years earlier, had developed two great newspapers, had been struck blind in his early forties and yet after this ordeal was still capable of carrying on a full life devoted to the editing and managing of his properties and finding the time and the will to cultivate

one of the most discriminating tastes for music of his generation.² Rodin's success in this undertaking may be measured by Mrs. Pulitzer's description of the bust to her blind husband: "Rodin has seen you a thoughtful and mature man, an expression of mental introspection. It was as I have seen you in your study when everything around was quiet and peaceful and you were thinking and planning those things that made history and success."³

1. Don C. Seitz, *Joseph Pulitzer—His Life and Letters*, New York, Simon and Schuster, 1924, p. 38.

2. Thomas B. Sherman in his article "Literary, Musical and Artistic Tastes of an Art Patron," which appeared in the *St. Louis Post-Dispatch* [April 6, 1947, p. 17], commemorating the 100th anniversary of the birth of Joseph Pulitzer, deals at length with the position which music held in Mr. Pulitzer's life.

3. This portion of the letter appeared in the *St. Louis Post-Dispatch* [April 6, 1947, p. 10]. It accompanied a photograph of the marble bust previously mentioned.

Georges Rouault

1871–

61 ILLUSTRATION 20

Pierrot 1910

Oil and pastel on paper, 34 × 20 inches

Signed lower right: G. Rouault

COLLECTIONS André Lhôte, Paris; Theodore Schempp, New York; Acquired November 6, 1938

REFERENCES Institute of Modern Art, *Sources of Modern Painting* [exhibition catalogue], Boston, 1939, p. 93, illustrated p. 92.

The Museum of Modern Art, *Art in Our Time* [exhibition catalogue], New York, 1939, illustrated pl. 123.

Lionello Venturi, *Georges Rouault*, New York, E. Weyhe, 1940, p. 46, illustrated p. 45, pl. 38.

Lionello Venturi (introduction), *Georges Rouault—Retrospective Loan Exhibition*, Boston, Institute of Modern Art, 1941, illustrated pl. 26.

James Thrall Soby, *Georges Rouault—Paintings and Prints*, New York, The Museum of Modern Art, 1945, p. 18, illustrated p. 54, no. 25.

EXHIBITED Paris, Galerie La Licorne ["Georges Rouault"], 1920.

Paris, Petit Palais, "Les Maîtres de l'Art Independent 1895–1937," June–October, 1937.

Boston, Museum of Fine Arts, "Sources of Modern Painting" [arranged by the Institute of Modern Art], March 2–April 9, 1939.

New York, The Museum of Modern Art, "Art in Our Time," summer, 1939.

Oberlin College, Dudley Peter Allen Memorial Art Museum, "Modern French Paintings," November 1–25, 1940.

Boston, Institute of Modern Art, "Georges Rouault—Retrospective Loan Exhibition," November 6–December 8, 1940; [also shown at] The Phillips Gallery, Washington, D. C., November 6–December 8, 1940; San Francisco Museum of Art, February 10–March 10, 1941.

Brussels, Palais des Beaux Arts, "Georges Rouault," March 22–May 1, 1952 [organized by the Musée National d'Art Moderne, Paris, and also exhibited in:] Amsterdam, May 10–June 30, 1952; and Paris, Musée National d'Art Moderne, July 5–October 26, 1952.

Subject matter in painting has a periodicity in history similar to that of style. The seventeenth century would be unthinkable without tavern scenes, the eighteenth without *Fêtes Galantes*, and the nineteenth without city-scapes. The first two decades of this century saw the apotheosis of the clown. Everyone painted entertainers. In this collection, there is a *Saltimbanque* and a *Harlequin* by Picasso, a Beckmann *Actor*, a Tchelitchev *Clown*, and a *Dancer* by Lipchitz.

Rouault's *Pierrot* is a product of its time. Painted in 1910, one of a long series,¹ this *Pierrot* is not however the impersonal, the pathetic, or the fantastic person which other artists had portrayed. Rouault here underscores the clown's humanity, not his eccentricity. The figure stares intently out of the picture. The commanding image more than fills the format in which the blue-green tonality complements the somber personality presented.

Venturi points out that Rouault's paintings of 1906 give the impression that the volumes and their darker accents are intimately united, but that the works after 1906 manifest a decisive change. The contours become, as it were, shadows of contours and emphasize the plastic effect without imposing a sense of direct illumination.² Rouault was gradually moving away from his earlier style which still, in part, depended upon chiaroscuro for the rendering of forms. In the *Pierrot* and in subsequent works, the black silhouette or contour, which was to become the artist's particular trade-mark, begins to function in its dual role. It acts both as contour³ and as a means of creating the effects of volume and weight without resorting to conventional light and shade.

1. Lionello Venturi, *Georges Rouault*, Paris, Albert Skira, Editeur, 1948. Venturi uses plates 36, 37, and 38 as examples. Plate 37 is the *Pierrot* illustrated here. Plate 36, *La Mariée*, ca. 1908, London, Tate Gallery; plate 38, *Pierrot*, 1910, Zürich, Collection Marcel Fleischmann.

2. *Ibid.*, p. 61.

3. Jacques Maritain, *Georges Rouault* (The Library of Great Painters), New York, Harry N. Abrams, 1952, "... the concern for the *contour* haunts Rouault as strongly as it does Cézanne. Like Cézanne he groans, 'Le contour me fuit' (The contour escapes me). And he adds: 'Ce mot lapidaire resume toute la peinture et va bien au delà' (This lapidary word summarizes all painting and goes far beyond)" p. 12.

62 ILLUSTRATION 21

Three Clowns 193? (previously dated 1917)

Oil on paper, 41½ × 29½ inches

Signed lower right corner: G. Rouault

COLLECTIONS The Artist; Pierre Matisse, New York; Acquired January 30, 1946

REFERENCES Lionello Venturi, *Georges Rouault*, New York, E. Weyhe, 1940, p. 52, illustrated p. 62, pl. 54.

Lionello Venturi (introduction), *Rouault Retrospective Loan Exhibition* [exhibition catalogue], Boston, Institute of Modern Art, 1941, illustrated pl. 20.

Rouault (Le Point), xxvi–xxvii, August–October, 1943, illustrated p. 51.

James Thrall Soby, *Georges Rouault—Paintings and Prints*, New York, The Museum of Modern Art, 1945, p. 21, illustrated p. 69.

Gallery List of the Institute of Modern Art, Boston, November 1–December 29, 1946.

Musée National d'Art Moderne, *Exposition Georges Rouault*, Paris, 1952, illustrated pl. viii.

Christian Zervos, "Approches de l'œuvre de Georges Rouault," *Cahiers d'Art*, 1952, illustrated p. 101.

Jacques Maritain, *Georges Rouault* (The Library of Great Painters), Harry N. Abrams, New York, 1952, illustrated opposite p. 10.

W. Sargeant, "Rouault retrospective show at the Cleveland Museum," *Life*, xxxiv, February 2, 1953, illustrated in color p. 60.

- EXHIBITED New York, Pierre Matisse Gallery, "Paintings—Georges Rouault," February 7–March 4, 1939.
- Portland Art Museum, Oregon, "Exhibition of Contemporary Painting," September 15–October 29, 1939.
- Boston, Institute of Modern Art, "Georges Rouault—Retrospective Loan Exhibition," November 6–December 8, 1940; [also shown at] The Phillips Gallery, Washington, D. C., November 6–December 8, 1940; San Francisco Museum of Art, February 10–March 10, 1941.
- St. Louis, City Art Museum of, "20th Century Art," August–September, 1941.
- New York, The Museum of Modern Art, "Art in Progress" [15th anniversary exhibition], May 23–October 7, 1944.
- New York, The Museum of Modern Art, "Georges Rouault," February, 1945.
- Boston, Institute of Modern Art, "10th Anniversary Retrospective Exhibition," November 1–December 29, 1946.
- St. Louis, City Art Museum of, "A St. Louis Private Collection," summer–autumn, 1947.
- Brussels, Palais des Beaux Arts, "Georges Rouault," March 22–May 1, 1952 [organized by the Musée National d'Art Moderne, Paris, and also exhibited in:] Amsterdam, May 10–June 30, 1952; and Paris, Musée National d'Art Moderne, July 5–October 26, 1952.
- Los Angeles, County Museum, "Retrospective Exhibition: Rouault" [in collaboration with The Museum of Modern Art, New York], July 3–August 16, 1953.

There are two schools of thought regarding Rouault's position as a craftsman. One faction looks with despair upon his unorthodox technical procedures, fearing that the result will eventually be the loss of much of his finest work. The other sees him as a relentless innovator, technically unorthodox, whose methods have enlarged the expressive vocabulary for all artists.¹ Rouault's actual procedure in painting is inextricably bound up with his formal and expressive intentions; therefore, apart from these processes, his most appealing work could not exist except in less intense forms.

The *Three Clowns*, for example, is an "oil" painting which Rouault began about 1917, but which, according to his custom, he revised until the mid-'30s.² The painting is executed on paper. Layer upon layer of thin glazes create a remarkable luminosity. These alternating passages of cool and warm washes are terminated and accented by impastos which may be combinations of gouache and oil. Rouault's effects have been compared with those of light

passing through stained-glass windows; the characteristic “leading” with black contours, and the luminosity of the color within, are responsible, to a substantial degree, for this analogy.

The subject of the *Three Clowns*, typical of Rouault’s preferred content, again justly links his work with the Middle Ages. The group is a *Pietà*. The ideas of sorrow and pity are grasped even before the traditional title can be ascribed. In this instance, Rouault imparted a certain timeliness to his timeless subject by peopling the scene with clowns sympathetically attending a stricken friend. In 1932, in the *Christ Mocked by Soldiers*, the Man of Sorrows was presented directly. The pose and the expressive content of the principal figure in this later painting were not appreciably altered, although the subsidiary figures differ. Through such essays as these, Rouault renewed the power of religious painting, freeing it “from that Academicism to which it seemed condemned for two centuries, even in the works of great painters.”³

1. Jacques Maritain, *Georges Rouault* (The Library of Great Painters), New York, Harry N. Abrams, 1952, pp. 6–7, though Maritain indicates this interest is “totally and absolutely subordinate in him to that ‘search for an internal order’ and ‘inner promptings’, to that interior lyricism of which he often speaks, and to the freedom of creative emotion.”

2. Lionello Venturi, *Georges Rouault*, Paris, Albert Skira, Editeur, 1948, pl. 51, no. 59. Venturi gives the date as simply 1917.

3. Maritain, *op. cit.*, p. 20 (Maritain quoting Maurice Morel).

63 ILLUSTRATION 19

Autumn 1938 (*Automne*)

Oil on paper, 26½ × 39¾ inches

Signed lower right: G. Rouault

COLLECTIONS Ambroise Vollard, Paris; Pierre Matisse Gallery, New York; Acquired June 8, 1948

REFERENCES Pierre Matisse Gallery, *Georges Rouault Paintings* [exhibition catalogue], New York, 1947.
City Art Museum of St. Louis, “St. Louis Collections,” *Bulletin*, XXXIII (3), September, 1948, p. 10, illustrated p. 23.

EXHIBITED New York, Pierre Matisse Gallery, “Georges Rouault Paintings,” March 11–April 5, 1947.
St. Louis, City Art Museum of, “St. Louis Collections,” September 20–October 25, 1948.

Rimmed with orange and azure, the sun begins its descent toward the silent countryside. Its almost sanguine radiance pervades a land where ancient buildings struggle to remain upright. Three figures, their backs turned to the light, are seen in the roadway. One of these, the leftmost, has an aureole about his head. The implication is clear—these are holy personages.

These elements, the most striking characteristics of the *Autumn*, are also typical of the series of “sacred landscapes”¹ which Rouault began after 1932. The recurrence of the setting sun in many of these works suggests that this time of day had a personal significance for Rouault. In these paintings Christ and other holy persons are often observed, yet they do

not gesture. Rouault's dramatic effects do not depend on the movements of figures, but are the result of the conception of the whole painting. Thus, the threatening sky, the isolation of the figures in deep space, and the oppressive weight of the landscape all contribute to the sense of melancholy which the persons represent.

Although the *Autumn* is composed of elements familiar in Rouault's work, it does not simply rely on a formula; on the contrary, it offers "an apocalyptic" vision of nature, as Venturi observed.² The picture's significance lies in its iconic quality. The rich, relatively somber color, boldly overpainted, the horizontal striations emphasizing the ponderous earth, and the "enameled" glow of the sky convey, in painterly terms, the depth and the intensity of Rouault's religious feelings.

1. Lionello Venturi, *Georges Rouault*, Albert Skira, Editeur, Paris, 1948, p. 93.

2. Venturi, *loc. cit.*

Toti Scialoja

1914–

64 ILLUSTRATION 41

South without Color 1956 (*Sud senza colore*)

Oil on canvas, 51³/₈ × 76³/₄ inches

Signed lower center: Toti 56

COLLECTIONS The Artist; Catherine Viviano Gallery, New York; Acquired November, 1946

EXHIBITED New York, Catherine Viviano Gallery, "Toti Scialoja," October 8–November 3, 1956.

In his early mature work, Toti Scialoja, the Roman artist, was strongly influenced by Kokoschka and Soutine. He presented easily legible objects with an expressionist vitality of form and material in which no degree of abstraction in the post-Cubist sense of the word was apparent.¹ After 1950, he seemed to concentrate more on the total organization of the design, and tended toward a thinner, less vigorous handling. The paintings of this period are strongly reminiscent of those of the Surrealists, especially of Miró and Picasso in the '20s.²

After 1954, the development toward abstraction hinted at in the two previous years became more emphatic. His paintings show that he was then interested in Cubism; surfaces are faceted and in some paintings where sailing-ships are presented, an almost Feininger-like design results.³ Other paintings of the same period are completely abstract organizations in which amorphous areas of merging color provide a background for a few dark, sometimes inch-wide, brush strokes.⁴ These recall the works of the German, Hans Hartung.

In his current style, Scialoja maintains this same degree of abstraction, but its character

has changed considerably. Attention is again paid to surface quality as such. Thin washes of carefully neutralized tones are contrasted with tar-like enamel passages which vary in depth from an eighth to a quarter of an inch. The result is a most subtle form of relief. Scialoja's method in the *South without Color* is akin to that which Jackson Pollock developed. But in Scialoja's paintings there are implications of representation: the *South without Color*, if considered a microcosm, might be a scene of undersea life; if considered a macrocosm, it could be a relief map of vast terrain. It is neither. In the precision and orderliness, differing markedly from the more accidental spillings of Jackson Pollock, Scialoja has again presented an image of the sun. Such paintings as the *Sun* of 1955, and *The Grey Sun*, 1956,⁵ are other essays with this unique subject matter. The *South without Color*, painted in quiet and harmonious browns, tans and creams suggests that in southern latitudes the sun's brilliance reduces all local color to a silvery or a brownish tonality. But the restricted color range is necessary also for the implementation of the artist's objectives. He has said, "What looks like mud in the tube will give an infinite variety of color. Raw umber on a cold violet ground becomes a fine warm green; on a warm ground it is a violet pink. This is obvious, but it is a spiritual, not a technical discovery, made long ago and brought up to date by Braque and Morandi. The earths are not for shock painters, but for those who seek to explore the serene world of light and color."⁶

1. Lionello Venturi, *Toti Scialoja* [exhibition catalogue], Roma, de Luca Editore, 1956. See illustrations Tav. XLI, Fig. 1, *Natura morta*, 1942; and Fig. 2, *Pollo spennato*, 1947.

2. *Ibid.*, illustrated Tav. XLII, Fig. 3, *Bambine in riva al mare*, 1952.

3. *Ibid.*, illustrated Tav. XLIII, Fig. 5, *La Spiaggia*, 1954.

4. *Ibid.*, illustrated Tav. XLIII, Fig. 6, *Ricordo di caccia*, 1955.

5. *Ibid.*, illustrated Tav. XLIV, Fig. 7; and (color plate) [p. 11], respectively.

6. Milton Gendel, "Scialoja Paints a Picture," *Art News*, LIV (4), summer, 1955, p. 70.

Rufino Tamayo

1900—

65 ILLUSTRATION 38

Portrait of Lulu 1948

Pastel and oil on masonite, 47 × 32 inches

Signed lower right: Tamayo O 48

COLLECTIONS Commissioned, 1948

Rufino Tamayo painted this picture during one week in 1948. The Pulitzers conceived the idea of such a portrait during the previous summer when they saw the important Tamayo retrospective exhibition at the Bellas Artes in Mexico City. There Tamayo had shown the portrait of his wife Olga which had been executed in the pastel on oil-prepared ground

media which the artist favors. Intrigued with the style and technique, Joseph Pulitzer, Jr., arranged to have Mrs. Pulitzer's portrait painted by Tamayo.

Accompanied by his wife, Olga, Tamayo went to St. Louis in the fall of 1948 to execute the project. Mrs. Pulitzer has a vivid recollection of going to a hardware store with the artist to purchase the masonite on which the portrait was to be painted, of Tamayo's covering the board with white enamel, and of the carefree sittings interrupted occasionally by musical interludes during which Tamayo played the guitar. The artist did not work with a brush. He applied pastel and then rubbed the surfaces repeatedly with his fingers to create an unusual texture.

The portrait reflects Tamayo's native heritage. Its effect is iconic; the person presented has the inscrutability and remoteness of some Aztec image. The color, limited to red and black pastel against the white of the board, is reminiscent of Tarascan pottery. But other elements of the composition are taken from quite different traditions. The Chinese Chippendale chair is to be found in the Pulitzer's living room, as is the 18th-century Coromandel screen.

Tamayo was satisfied with this portrait. It is his practice, when specially pleased with a work to "dedicate" it to his own wife, Olga. The *Portrait of Lulu* is inscribed by the artist, "Tamayo O[lga] 48."

Pavel Tchelitchew

1898–

66 ILLUSTRATION 50

Clown 1930 (Study after the *Clown Resting*)

Brown ink, wash on paper, 8½ × 16½ inches

Signed lower right corner: P. Tchelitchew 30

COLLECTIONS Julien Levy, New York; Durlacher Bros., New York; Acquired March 23, 1943

REFERENCES James Thrall Soby, *Tchelitchew, Paintings—Drawings*, New York, The Museum of Modern Art, 1942, illustrated pl. 21.

EXHIBITED New York, Julien Levy Gallery, "Metamorphoses by Tchelitchew," April, 1942.
New York, The Museum of Modern Art, "Tchelitchew, Paintings—Drawings," October, 1942.

Pavel Tchelitchew, whose fame rests solidly on his abilities as a figure painter and as a creator of psychological-optical mysteries,¹ was initially trained by Constructivists.² In France, he studied with the Cubists, but soon his personal preferences led him to develop a style which he called Neo-Romantic. He had given up a career as a dancer to become a painter. But he renewed contact with the world of entertainment when in the late '20s he created a series of drawings and paintings based on the circus and the ballet. These works

synthesized his disparate interests, for they are studies of the human figure by an artist trained in the Constructivist aesthetic.

In his drawing the *Clown*, Tchelitchew's interest in the human figure at first seems to dominate. The clown lies on his side glancing lethargically to the right. One arm supports his head while the other rests on his lap. An obvious allusion, however, to Tchelitchew's other interest is found in the wine bottle which replaces a missing knee. By eliding or completely omitting forms throughout the drawing, he seems to have applied devices learned from the Cubists and Constructivists. In some instances, he isolates forms by framing passages with rectangles—the head and the hand are so treated. In other areas, a blurring of forms makes specific sequences difficult to follow—for example, although no hand supports the head, its absence is not immediately striking.

Tchelitchew's devices are patently abstract, but they are not ends in themselves. He purposefully creates ambiguities for their expressive value. To the figure of the clown he adds, or perhaps he began with, a geometric structure (the sequence is irrelevant). Two modes of description coexist; the figure of the clown is enclosed in a construction which is, however, not really external to it. This construction lives "humanly," in a manner consonant with the more naturally described forms of the head and feet. Tchelitchew's fine draughtsmanship makes possible this subtle fusion, and the resultant creation of a disturbing image.

1. James Thrall Soby, *Tchelitchew, Paintings—Drawings*, New York, The Museum of Modern Art, 1942. Such familiar examples as the *Hide and Seek* are illustrated p. 87, Cat. No. 68, and the *Heads of Spring and Autumn*, p. 82, Cat. Nos. 62 and 63.

2. *Ibid.*, p. 10.

Bradley Walker Tomlin

1899–1953

67 ILLUSTRATION 44

Abstraction No. 6 1952–53

Oil on canvas, 52 × 40½ inches

Signed lower right corner: 52 B. Tomlin

COLLECTIONS The Artist; Betty Parsons Gallery, New York; Acquired November, 1956

EXHIBITED Washington, D. C., The Corcoran Gallery of Art, "23rd Biennial Exhibition," March 15–May 3, 1953.

Washington, D. C., The Phillips Gallery, "Bradley Tomlin and Abstract Expressionist Painting," March 6–May 3, 1955.

San Francisco Museum of Art, "Art in the 20th Century" [commemorating the 10th anniversary of the signing of the United Nations charter], June 17–July 10, 1955.

Bradley Walker Tomlin's untimely death from a heart ailment in 1953 cut short at its height the career of a leading lyricist in American painting. Born in Syracuse, New York, in 1899, a graduate of Syracuse University in 1921, Tomlin was enabled by scholarships to continue his studies at the Académie Colarossi and La Grande Chaumière in Paris. He painted and travelled in England, France, and Italy until 1927, when he returned to New York. From 1932 to 1941 Tomlin taught at Sarah Lawrence College, Bronxville, N. Y. By 1944 his paintings had been exhibited in at least five one-man shows. Recognition by museums and private collectors assured his position among the leading exponents of mid-century American art.

From an art reflecting the past and later his knowledge of Cézanne and the School of Paris, Tomlin was drawn into the Cubist orbit in the 1930s. In the early 1940s he developed "an elegant and soberly decorative style, devoted chiefly to still life . . . In the mid-'40s his art began a change of direction. The coolly ordered, rectangular spaces of his canvases broke into freer patterning and a bold encompassing calligraphic line enriched his design. He was soon to experiment with pure calligraphy against a monochrome ground, then, with seeming swiftness, his fully realized, final idiom emerged . . ."¹

No. 6—1952–53 represents a refinement of this strongly calligraphic style in which only a year earlier Edward W. Root saw "complex arrangements of bands, pot-hooks, boomerangs, letters, dots, rectangles, zig-zags, etc., a sort of pictorial equivalent of ballet."²

In No. 6 the witty shapes have been restrained; the minor variations suggest the similarity of one flower petal, or one leaf, or one snowflake, to another. Tomlin's invented forms, ingratiatingly painted in blue, violet, green, yellow and black, float gracefully and rhythmically across the picture plane, while a less distinct configuration composed of quiet grey-greens and grey-yellows, establishes a second spatial plane, a moving backdrop, woven of advancing and retreating colors.

One may assume that Tomlin's "subject" is his relation to a fragment of his total environment. His insight and his intuition have been expressed by abstract means. In other words, he has created an equivalent rather than a transcription of his experience. The poignant existence of the picture itself compensates for the omission of traditional subject. The hand of the artist has created a lyrical thing which did not exist before.

The picture's execution has been guided by a rare sensibility. The musical overtones—not the fleeting resemblance to the notations of a musical score but the rhythmic surface organization of the picture—as well as the suggestion of movement in space, need time, as in music, for elaboration. This temporal quality in No. 6 seems essential to the painting's serenity and grace.

JOSEPH PULITZER, JR.

1. Dorothy C. Miller, "Bradley Walker Tomlin," for a book in preparation, *New Art in America*, John I. H. Baur, Editor, to be published in the fall of 1957 by New York Graphic Society in cooperation with Frederick A. Praeger, Inc.

2. Edward W. Root, *Fifteen Americans*, New York, The Museum of Modern Art, 1952.

Vincent van Gogh

1853-1890

68 ILLUSTRATION 54

View at Saintes Maries June 1888 (*Bâteaux sur la mer*)

Quill and india ink on paper, $9\frac{3}{8} \times 10\frac{3}{8}$ inches

Unsigned.

COLLECTIONS Maurice Gobin, Paris; Jacques Seligmann and Co., Inc.; J. W. Böhler, Lucerne; Fine Arts Associates, New York; Acquired March 10, 1948

REFERENCES J. B. de la Faille, *L'Œuvre de Vincent van Gogh—Catalogue Raisonné*, Brussels, Paris, 1928, vol. IV, no. 1433, illustrated pl. CLIII.

Fritz Knapp, *Van Gogh* (Künstler Monographien-Band 118), Leipzig, 1928, no. 38, illustrated p. 51.

Vincent van Gogh, *Further Letters of Vincent van Gogh to his Brother 1886-1889*, London, 1929, Letter 500, pp. 87, 88.

Paul Cassirer, *Ein Jahrhundert Französischer Zeichnung* [exhibition catalogue], Berlin, December 1929-January 1930, illustrated p. 49.

Alfred H. Barr, Jr. (editor), *Vincent van Gogh* [exhibition catalogue], New York, The Museum of Modern Art, 1935, no. 109.

Mills College Art Gallery, *European Master Drawings of the 19th and 20th Centuries* [exhibition catalogue], Oakland, California, 1939, reproduced on title page.

John Alford, "Van Gogh and Life: A New View," *Art News*, XLII (11), October 15-31, 1943, illustrated p. 15.

City Art Museum of St. Louis, *Poster of Events*, September, 1948, illustrated.

City Art Museum of St. Louis, "St. Louis Collections," *Bulletin*, XXXIII (3), 1948, p. 11, no. 64, illustrated p. 26.

Perry T. Rathbone, "Midwest Internationals," *Art News*, XLVII (6), October, 1948, illustrated p. 20.

The Cleveland Museum of Art, *Van Gogh* [catalogue of a loan exhibition], 1948, no. 42, illustrated pl. XL.

Contemporary Art Museum of Houston, *Vincent van Gogh* [catalogue of a loan exhibition], 1951, no. 12, p. 40.

Herman J. Wechsler, *French Impressionists and their Circle*, (Pocket Library of Great Art), New York, 1953, illustrated no. 35.

Fritz Novotny, "Reflections on a Drawing by Van Gogh," *The Art Bulletin*, XXXV (1), March, 1953, p. 35.

Vincent van Gogh, *Verzamelde Brieven van Vincent van Gogh*, ed. J. van Gogh-Bonger, Amsterdam, 1953, Vol. III, Letter 500, p. 237.

EXHIBITED Berlin, Paul Cassirer, "Ein Jahrhundert Französischer Zeichnung," December, 1929-January, 1930.

Providence, Rhode Island School of Design, April 7-18, 1931.

New York, The Museum of Modern Art, "Vincent van Gogh," November, 1935.

Paris, Palais National des Arts, "Exposition Van Gogh," 1937.
 San Francisco, "Golden Gate International Exhibition," 1940.
 New York, Wildenstein and Co., "Van Gogh Benefit Exhibition," October–November, 1943.
 The Philadelphia Museum of Art, "Modern Drawings," May 21–June 23, 1934.
 Oakland, California, Mills College Art Gallery, "European Master Drawings of the 19th and 20th Centuries," February–March, 1939.
 St. Louis, City Art Museum of, "St. Louis Collections," September 20–October 25, 1948.
 The Cleveland Museum of Art, "Vincent van Gogh," November 3–December 12, 1948.
 Houston, Texas, Contemporary Art Museum, "Vincent van Gogh," February 4–25, 1951.
 New York, Wildenstein and Co., "Van Gogh," March 24–April 30, 1955.
 St. Louis, City Art Museum of, "Centennial Exhibition of the Works of Van Gogh," October 17–November 30, 1953.

In June, 1888, Van Gogh spent a peaceful week at the Mediterranean village of Saintes Maries. In one of his letters to his brother, Theo, he records how he stood on the beach and rapidly sketched the small boats as they put out for their daily fishing. He asked, "Could I, in Paris, have done this drawing of boats in an hour . . . just by letting my pen go?"¹ The bistre sketch illustrated here is similar to the one he mentions and was probably executed on one of those happy mornings.

In this instance, Van Gogh, like his Impressionist contemporaries, seized the moment; but, unlike them, he conceived his drawing as a structure of extended space, created by placing the greatest contrasts in areas which are read as nearest and by then gradually lessening the contrasts to suggest recession. Such means are essentially traditional, but the bold force with which he adapted them represents an innovation. In the foreground of this drawing, Van Gogh describes the breakers in broad, dark, vertical s-shaped strokes brilliantly opposed to the white of the paper. They differ markedly from the undulating horizontal strokes which describe the surface ripples of the deeper water. The tonal interplay of the foreground is repeated in the middle distance by the dark accent of the boat against the relative lightness of the water. The pivotal motif of the boat thus marks off the space at the very center of an s-shaped path which curves across the surface of the sea from the shore to the horizon.

The vitality with which Van Gogh represents space is no greater than the vigor with which he describes the individual elements in the drawing. Each is presented by a calligraphic stroke peculiarly its own. The pointillist dotting of the sky suggests an atmospheric haze, while the almost liquid strokes with which the water is rendered seem the perfect graphic definition of that substance.

As Van Gogh was a great colorist, it is not surprising that critics have tried to explain the multifarious effects of his drawings by referring to his sensitivity to color. The artist himself wrote, "Suffice it that black and white are colors, for in many cases they can be treated as colors, their immediate contrast being as violent as for example red and green."² This exacting and complex technique was so perfectly controlled, that, in such a drawing as the *View of Saintes Maries*, Van Gogh created a profound pictorial organization, while, at the

same time, capturing the mood of a quiet, southern morning when the sharp, salt air set fishing boats rocking in the sea.

1. Vincent van Gogh, *Verzamelde Brieven van Vincent van Gogh*, ed. J. van Gogh-Bonger, Amsterdam, Antwerp, 1953, Letter 500, p. 237.

2. Vincent van Gogh, *Letters to Emile Bernard* (trans. by Douglas Lord), London, 1938, Letter 6, p. 35.

Jacques Villon

1875–

69 ILLUSTRATION 33

The Airplane 1954 (*L'Avion*)

Oil on canvas, 25 $\frac{5}{8}$ × 36 $\frac{1}{4}$ inches

Signed lower right corner: Jacques Villon 54

COLLECTIONS Galerie Carré, Paris; Acquired July, 1955

EXHIBITED New York, Grace Borgenicht Gallery, "Jacques Villon" [in honor of his 80th birthday], October 31–November 19, 1955.

Throughout his career Jacques Villon has pursued the description of space and of balance; his means have consistently remained those of the Cubists. Although he has chosen varied subject matter over the years, ranging as it has from early studies of equilibrists,¹ and the later spacious landscapes,² to the more recent series of paintings devoted to machines and airplanes, he has invariably selected a content in which balance and movement through space are implicit.

L'Avion, representative of this latest group of paintings, is an extraordinarily fresh composition which Villon painted two years ago at the age of 79. The subject is aircraft, and although the image is almost completely abstract, the painting suggests an analytical study, possibly of one of the model airplanes which the artist keeps in his studio near Paris. "The drawing in the picture is suggestive of an aircraft, as in certain elements recalling wings and undercarriage, but the artist's purpose would seem to be to capture a sense of the speed, the power, and the penetration of space of the air age. The design of the objects surrounded by blue suggests an aircraft surrounded by a vast sky where color, used like a prism, separates the components of brilliant sunlight."³

Characteristically, Villon, who is a first-rank draughtsman, tends to be more abstract in his painting than in his graphic work;⁴ *L'Avion* is especially difficult to read. The passages of color seem to exist most emphatically on the picture plane. In other contemporary paintings such as *L'Escadrille* and the *Encore plus haut*⁵ Villon created an illusion of relief by presenting his abstraction within a box-like framework. In *L'Avion* Villon does not concentrate on the existence of objects; instead his interest is focused, as it was in his early paintings,⁶ on

movement itself. Relegating representation to a minor role, Villon has created a lyric expression of the dynamics of flight.

1. Dora Vallier, "Intelligence de Jacques Villon," *Calhiers d'Art*, 1955, see p. 70, *L'Equilibre*, 1913; and p. 72, *L'Equilibriste*, 1913.
2. *Ibid.*, following Vallier article, see p. 102, *Oliviers entre Cannes et Mougins*, 1944, and *Mougins*, 1944.
3. Joseph Pulitzer, Jr., *A Collector's Challenge* (unpublished lecture given at the William Rockhill Nelson Gallery, Kansas City).
4. William S. Liebermann, "Jacques Villon—His Graphic Work," *Bulletin of The Museum of Modern Art*, New York, XXI (1), fall, 1953, p. 6.
5. *Calhiers d'Art*, 1955, pp. 123, 124, respectively.
6. *Calhiers d'Art*, 1955, see illustrations, note 1.

70 ILLUSTRATION 43

Portrait of Joseph Pulitzer, Jr. 1955

Oil on canvas, 24 × 18 $\frac{1}{8}$ inches

Signed lower right: Jacques Villon 55

NOTE Two preparatory drawings for the portrait will be shown in the exhibition in New York and Cambridge, but are not illustrated in this catalogue.

COLLECTIONS Acquired July, 1955

REFERENCES Maurice Serullaz, "A travers les expositions," *France Illustration*, no. 426, September, 1955, p. 72, illustrated.

EXHIBITED Paris, Galerie Carré, "Jacques Villon," July, 1955.
New York, Grace Borgenicht Gallery, "Jacques Villon" [in honor of his 80th birthday], October 31–November 19, 1955.

Villon has written that the portrait represents for him a means of enriching with humanitarian values an art which might easily become hermetic.¹ Although the artist has always retained vestiges of natural forms in his work, he has become more and more objective in his recent portraits.

The *Portrait of Joseph Pulitzer, Jr.*, painted in 1955, represents Villon in his later style. Cubist faceting is still evident in the arbitrary divisions of the planes and the partial rearrangement of many of the surfaces, but, on the whole, the total form is coherent and integrated in a manner similar to that found in Cézanne's late portraits. Maurice Serullaz has written that this painting manifests "very great coloristic taste: the blues and reds, greens and violets combine or oppose in the form of delicate harmonious shadings in all values. The light is golden and transparent, the reflections play in coloristic vibrations on the face, on the front of the shirt, and on the hands."²

Such subtle nuances of color and the seemingly spontaneous handling are in fact the result of hours of patient work. Mr. Pulitzer sat for Villon frequently during the autumn of 1955

at the painter's studio in the Rue LeMaître, Puteaux. He had a rare opportunity to observe the artist's painstaking method and was allowed to keep two of the preparatory drawings which Villon made for the portrait. These sketches demonstrate the exactitude of the balance between objectivity and abstraction which is Villon's prime goal.³ The drawings tend to be diagrammatic because they represent the construction on which the portrait was based. In the painting, however, Villon diminished the intellectual coldness apparent in the drawings. None the less this firm structure contributes the strength to the painting.

1. Dora Vallier, "Intelligence de Jacques Villon," *Cahiers d'Art*, 1955, p. 92.

2. Maurice Serullaz, "A travers les expositions," *France Illustration*, September, 1955, p. 72.

3. Vallier, *loc. cit.*

Edouard Vuillard

1868–1940

71 ILLUSTRATION 3

Landscape at Criquebeuf 1904/06 (*Paysage à Criquebeuf*)

Tempera on millboard, 24½ × 38¼ inches

Signed lower right: E. Vuillard

COLLECTIONS The Artist; Ker-Xavier Roussel, Paris; Hector Brame, Paris; Joseph Pulitzer, Jr., acquired October, 1953; Fogg Art Museum, Harvard University, gift of Joseph Pulitzer, Jr.

Vuillard rarely left Paris, but, occasionally, during short vacations, he worked along the Breton and the Norman coasts. In the summer of 1906, he spent a few weeks at Criquebeuf, and it was probably at this time that he painted this landscape.

The surface is mat—the result of a technique which Vuillard preferred. Because he was attracted to mural decorations, he disliked painting in oil, since the finished work often dried unevenly and reflected the light unpredictably. Preferring a uniform surface, Vuillard painted in tempera and usually on millboard. He found these materials, which proved so suitable for his larger compositions, similarly desirable in his smaller works.

The *Landscape* at first seems impressionistic; the free handling of the paint gives it the qualities of a sketch. The northern beach is windswept; trees and shrubbery bend before the force of the shifting air, while the cool grey tonality hints at the sudden chill of an approaching summer storm. Although Claude Roger-Marx records that "Vuillard, from 1900 upwards, returns, little by little, to the optical tradition,"¹ the *Landscape at Criquebeuf* is more than an impressionistic record. The horizon line, for all its descriptive power, rather arbitrarily terminates the soft blue area representing the sky. The turquoise of the sea asserts itself independently. The vigorous brush work with which Vuillard described the foliage, the summer house, and the open field, calls attention to itself.

The painting is not as typical of Vuillard's work as it might at first seem; the cooler, grey-

er color scheme and the freer handling momentarily belie his characteristic method of designing. In general, a looser composition here supplants the more familiar geometric organization. Yet the *Landscape at Criquebeuf* maintains many of Vuillard's distinctive devices. This is not a spatial, but primarily a surface, organization. The composition is closed off arbitrarily in the foreground by a triangle of foliage in the left corner and the top of a tree in the right corner. Other descriptive passages—the distant trees, the sea, the sky—lie in paper-thin sequences. Only in a single instance—the garden house placed in conventional perspective—does an element move positively through the picture plane.

If Vuillard was returning, as Roger-Marx maintains, to the “optical tradition,” his *Landscape at Criquebeuf* exemplifies the invigorating result which a fresh look at nature had on an already highly sophisticated sensibility.

1. Claude Roger-Marx, *Vuillard, His Life and Work*, London, Paul Elek, 1946, p. 64.

72 ILLUSTRATION 4

Woman in Green 1909 (*Femme en Vert*)

Oil on canvas, 29½ × 13 inches

Signed lower right: E. Vuillard

COLLECTIONS Vuillard Family; 19th and 20th Century French Art, Inc., New York, (Sam Salz); Acquired May 2, 1955

The *Woman in Green*, seated in a deep sofa, rests her arms on its sides and gazes inquisitively out of the picture. The studio setting is suffused with a pearly tonality created by warm buffs and cool yellows and tempered by the white illumination of the window. The figure is the center of coloristic interest—the intensity of her green gown is as arresting as the sustained direction and the consequent attraction of her glance. The elongated format of the painting, with the model placed centrally and to the right of the vertical axis, creates a striking asymmetrical design.

Since the 1890s, Vuillard had created such arrangements with sensitively calculated imbalances. In this respect, he, with Bonnard, Sérusier, Vallotton, and Denis—the self-styled *Nabis*¹—had demonstrated their admiration for the Japanese print. Vuillard at first manifested a style generally similar to that of other members of the group, characterized by flattened forms, emphatic contours, mural-like design, and an insistence on sophisticated color harmonies. But soon he and Bonnard, independent of one another, developed and sustained a completely personal idiom. Vuillard chose his subjects from his most immediate environment; he discovered that the familiar, when re-examined with detachment, could appear almost fantastic.

Vuillard's “intimate” scenes are not, in general, simply descriptions. They are, instead, recollections of the unique shapes and areas of color which constituted the artist's initial vis-

ual experience. Vuillard's aim was not verisimilitude. His taste and sensibility controlled the choice of color. In the *Woman in Green*, his design seems conditioned by the late 19th-century penchant for the oriental. The elongated format and the spotting of the figure within it recall the then popular Japanese and Chinese screens.

The *Woman in Green* was painted about 1909 and already shows some characteristics of the artist's later work, notably in the blonder tonality and in the positive personal charm of the sitter. Yet Vuillard's major emphasis is still on a subtle, abstract arrangement, despite the provocative characterization of the *Woman in Green*.

1. John Rewald, *Pierre Bonnard*, New York, The Museum of Modern Art, 1948, p. 14: "It was Sérusier who called the group 'Nabis' (or rather *Nebiim*) from the Hebrew word for prophets. They were the initiated who found in their beliefs the enthusiasm of the old prophets, bound together by the mystic cords of mutual understanding and the conviction of being closer to the truth than others."

ILLUSTRATIONS

PHOTOGRAPH CREDITS

The following illustrations were made from photographs by Clarence John Laughlin: nos. 56, 57, 60, 61, 63, 64; Paul Piaget: nos. 6a, 9, 10, 12, 13, 14b, 15, 16, 17, 19, 20, 21, 24, 27a, 27b, 28, 30, 32a, 34a, 36, 37, 38, 46a, 47a, 47b, 48, 49b, 50, 51, 53, 54; and Justin Savage: nos. 2, 3, 8, 14a, 18, 22, 23, 25, 26, 32b, 33, 34b, 35, 39, 42, 45, 46b, 49a, 52, 55, 59, 62.



1 Claude Monet, *Cliff at Etretat*, 1880

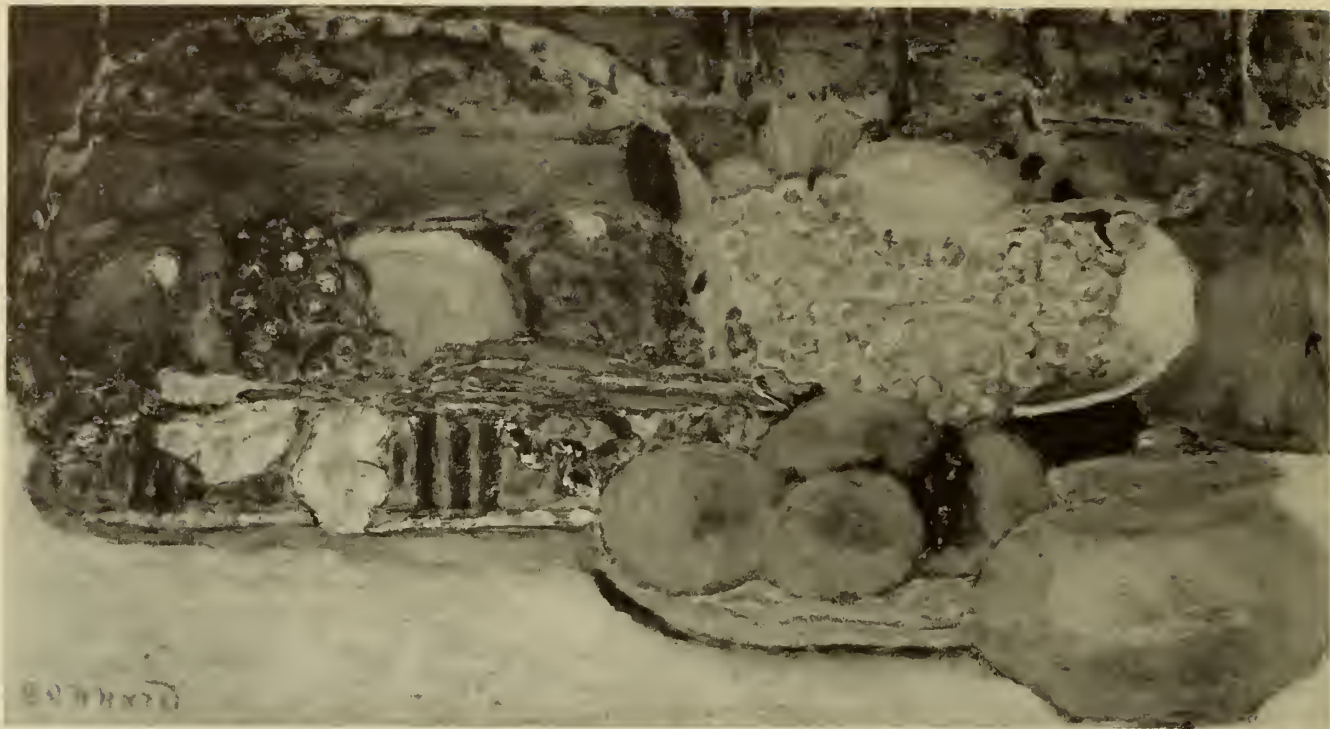








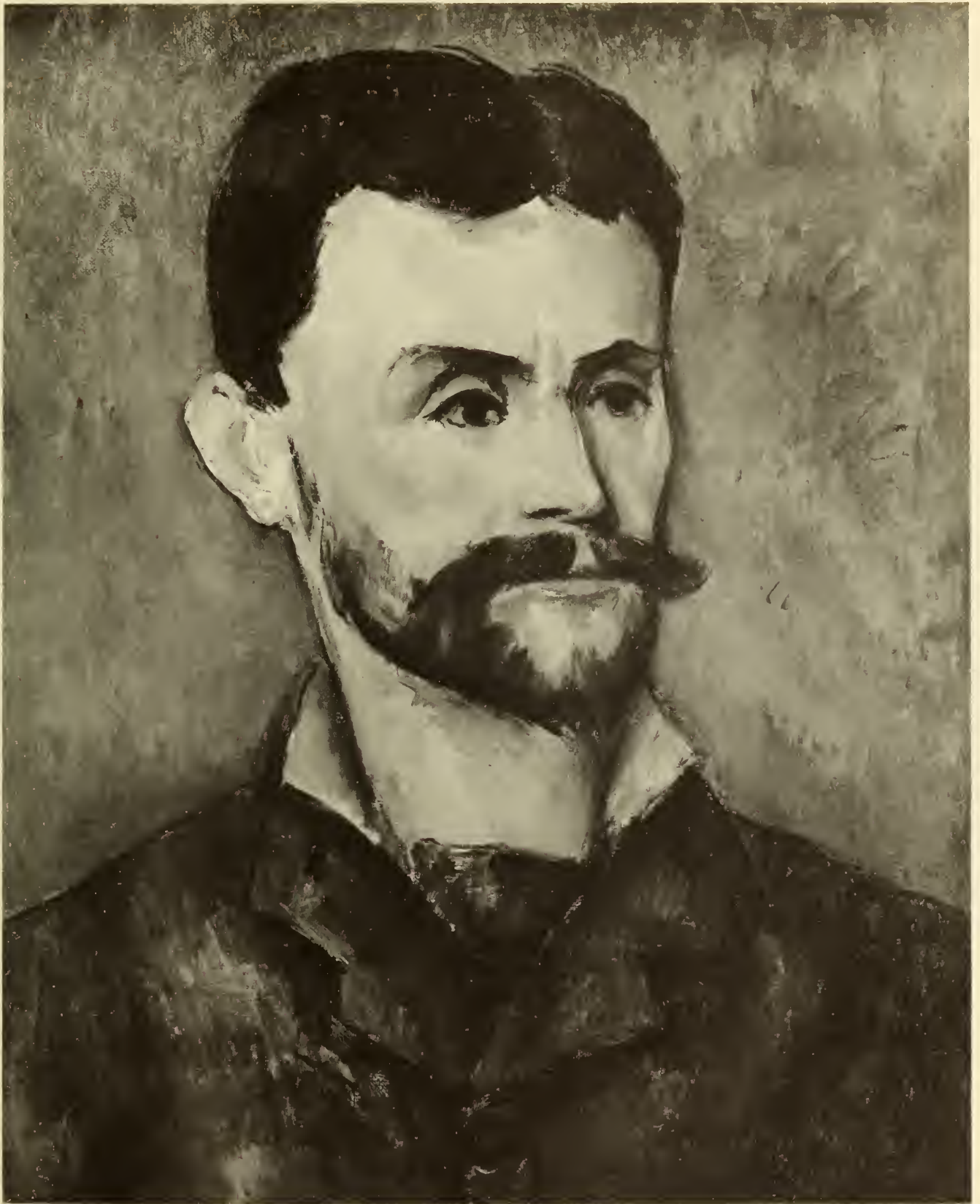
5 Pierre Bonnard, *Still Life by Evening Light*, 1927



6a Pierre Bonnard, *Still Life with Fruit*, 1936



6b Pierre Bonnard, *Still Life with Ham*, 1940



7 Paul Cézanne, *Portrait of Jules Peyron*, 1885/86



8 Paul Cézanne, *Rocks at Bibémus*, 1895/1900

9 Pablo Picasso, *Landscape*, 1908



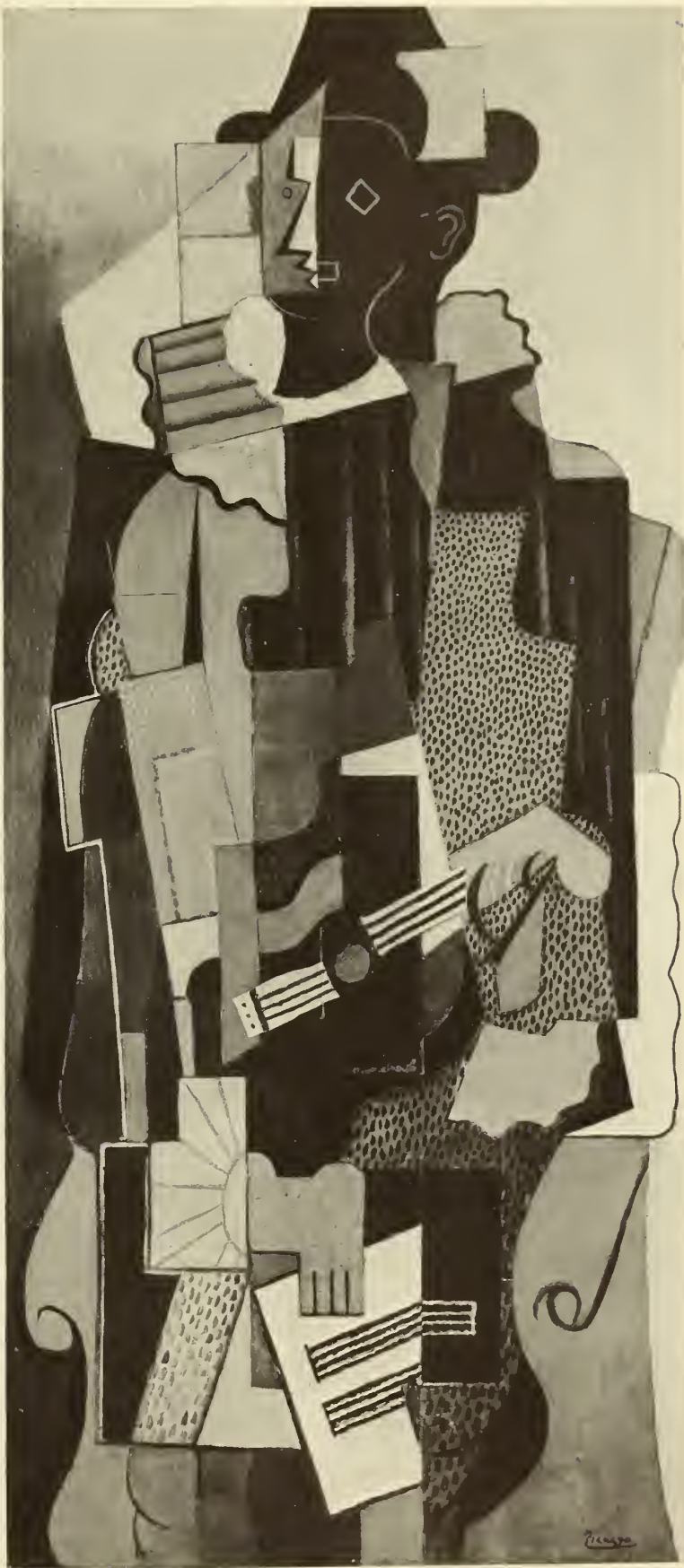


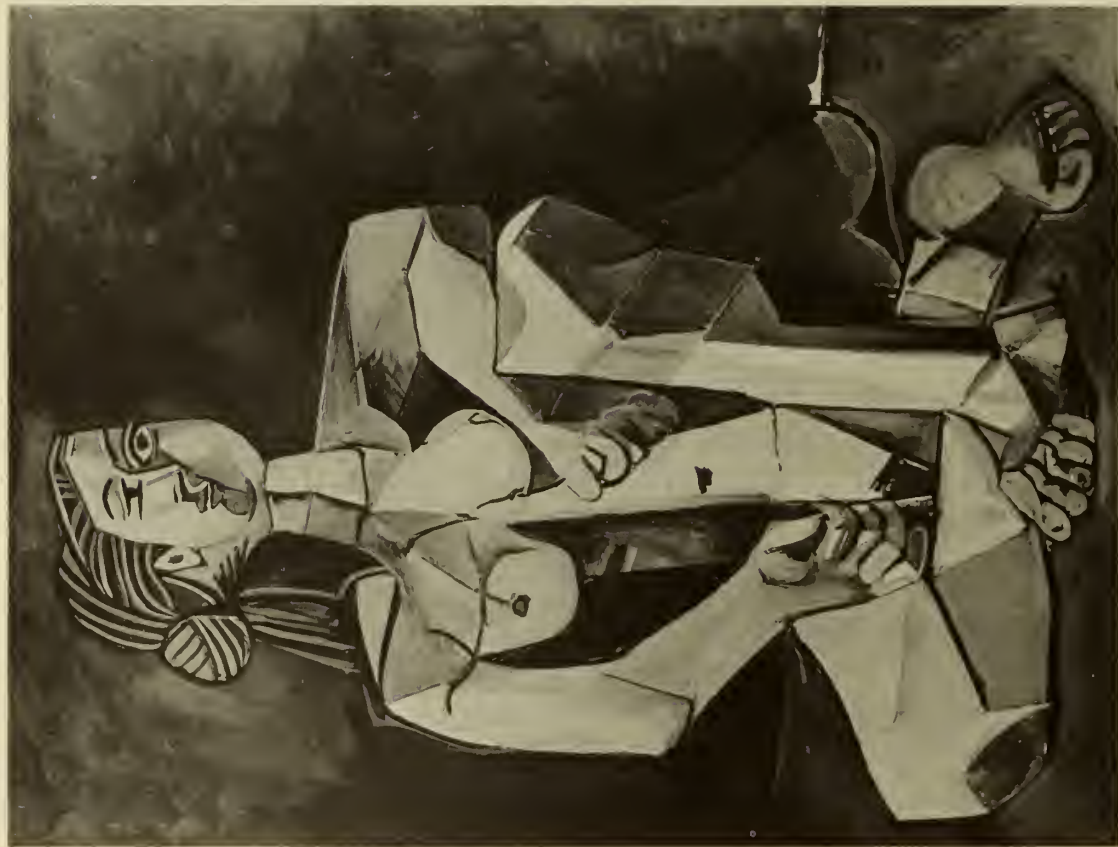
10 Pablo Picasso, *Woman in Yellow*, 1907



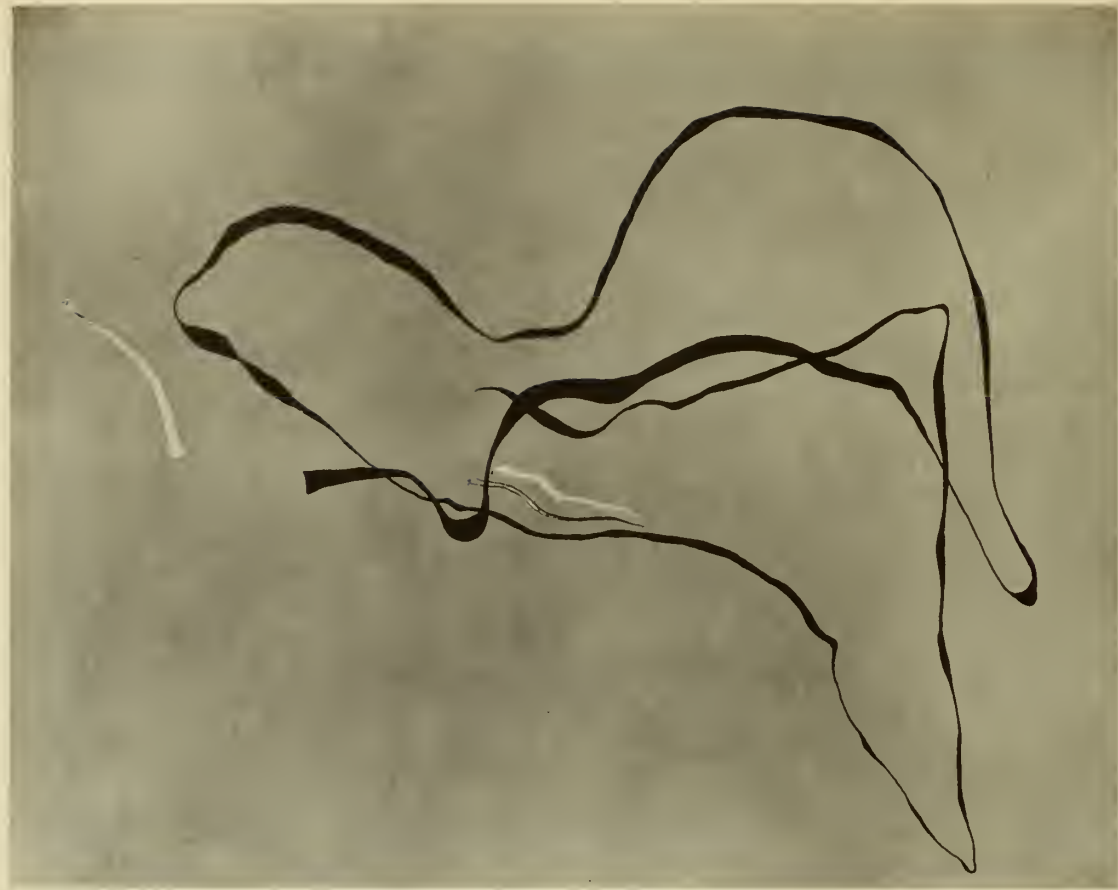


12 Pablo Picasso, *Fireplace*, 1916

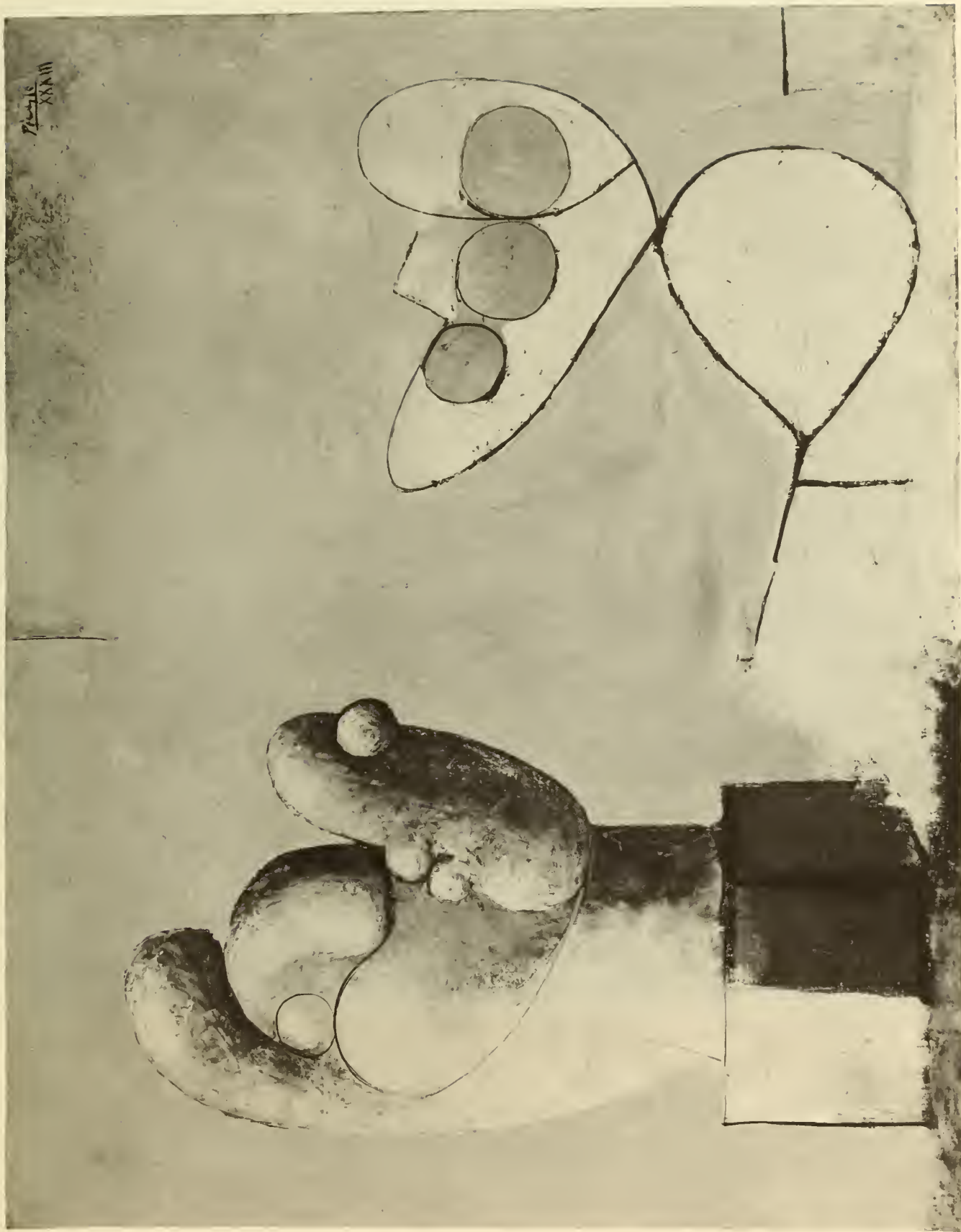




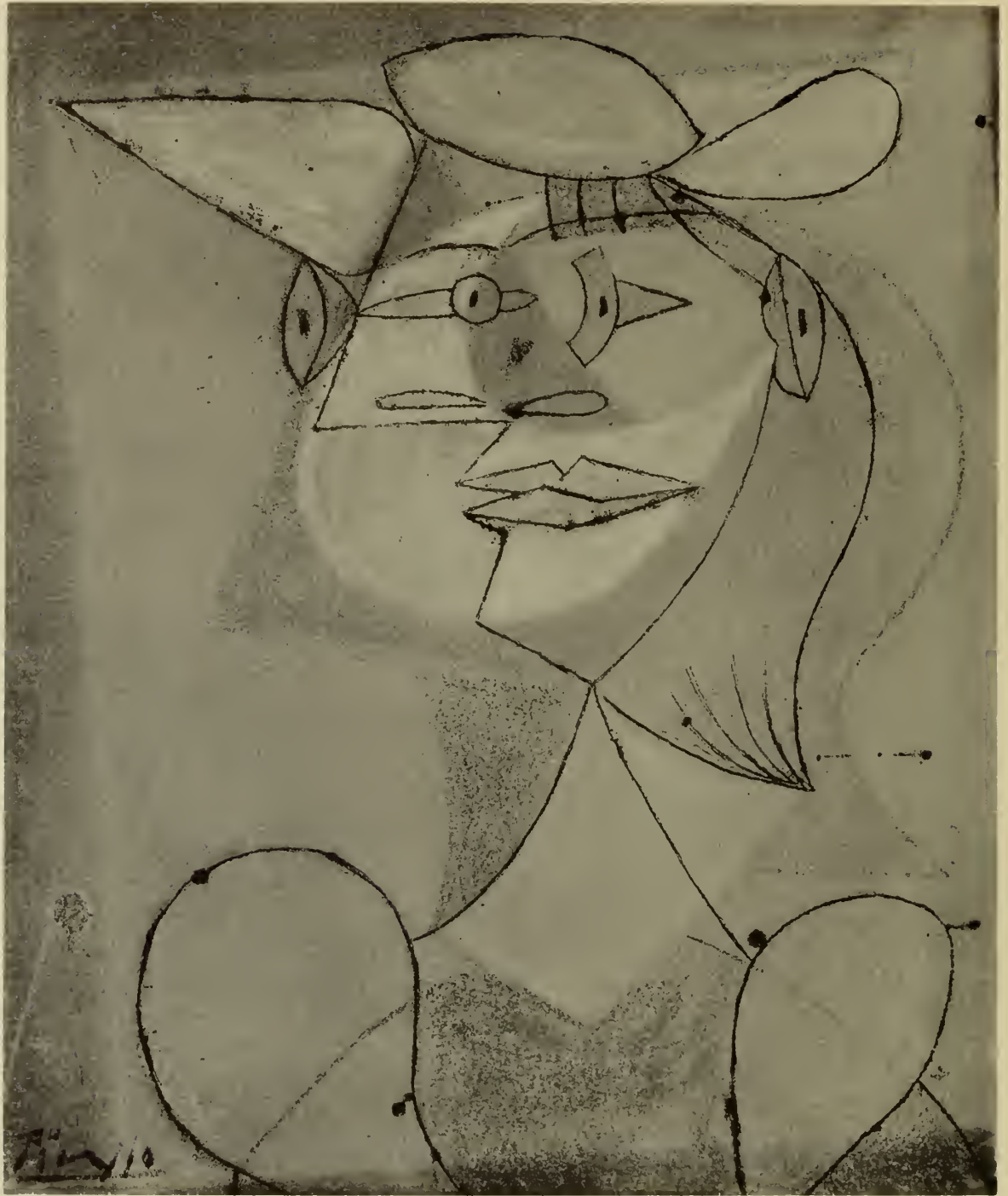
14a Pablo Picasso, *Seated Woman*, 1953



14b Joan Miró, *The Lasso*, 1927



15 Pablo Picasso, *Plaster Head and Bowl of Fruit*, 1933

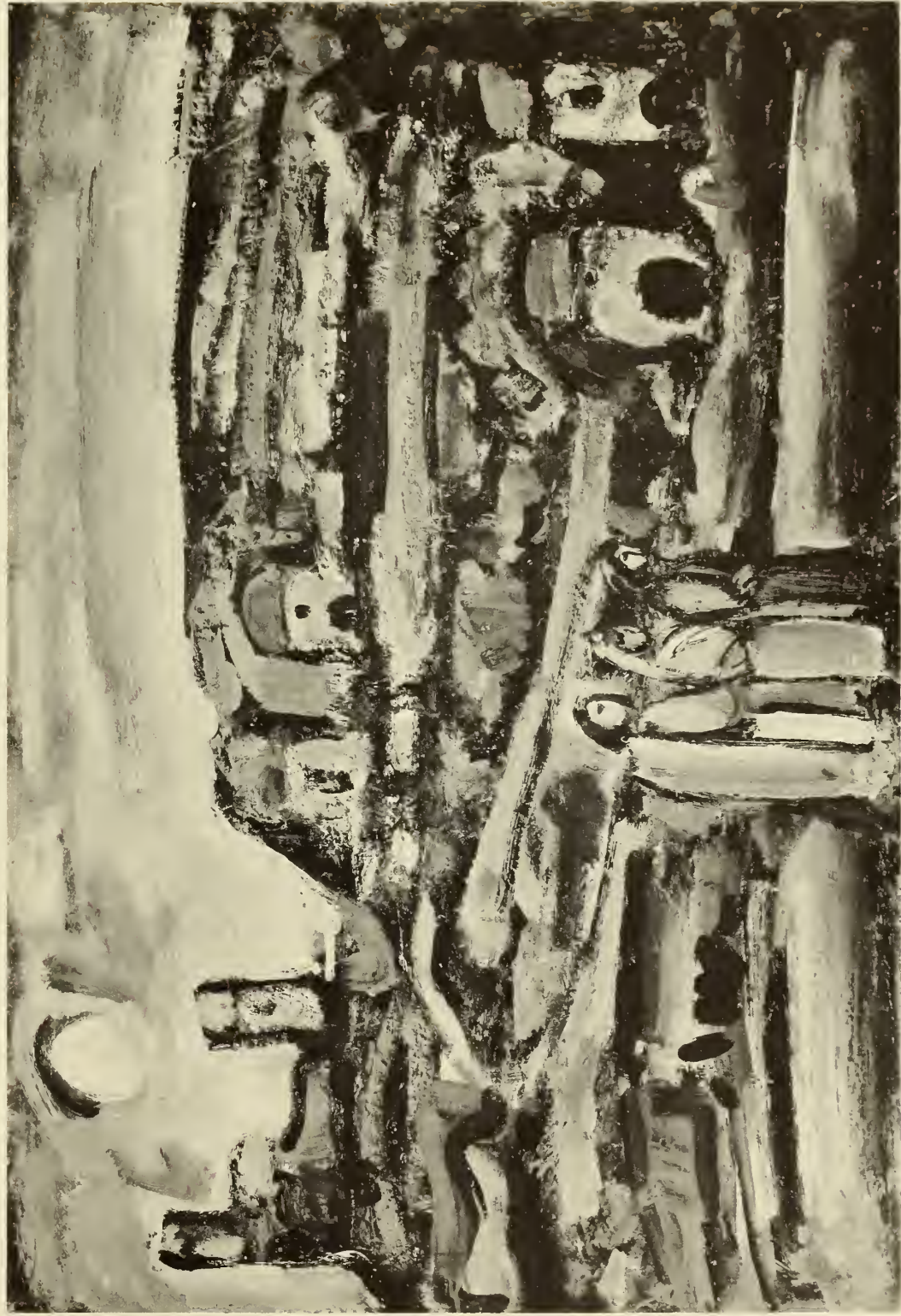


16 Pablo Picasso, *Portrait of Dora Maar*, 1938



17 Henri Matisse, *The Conservatory*, 1938



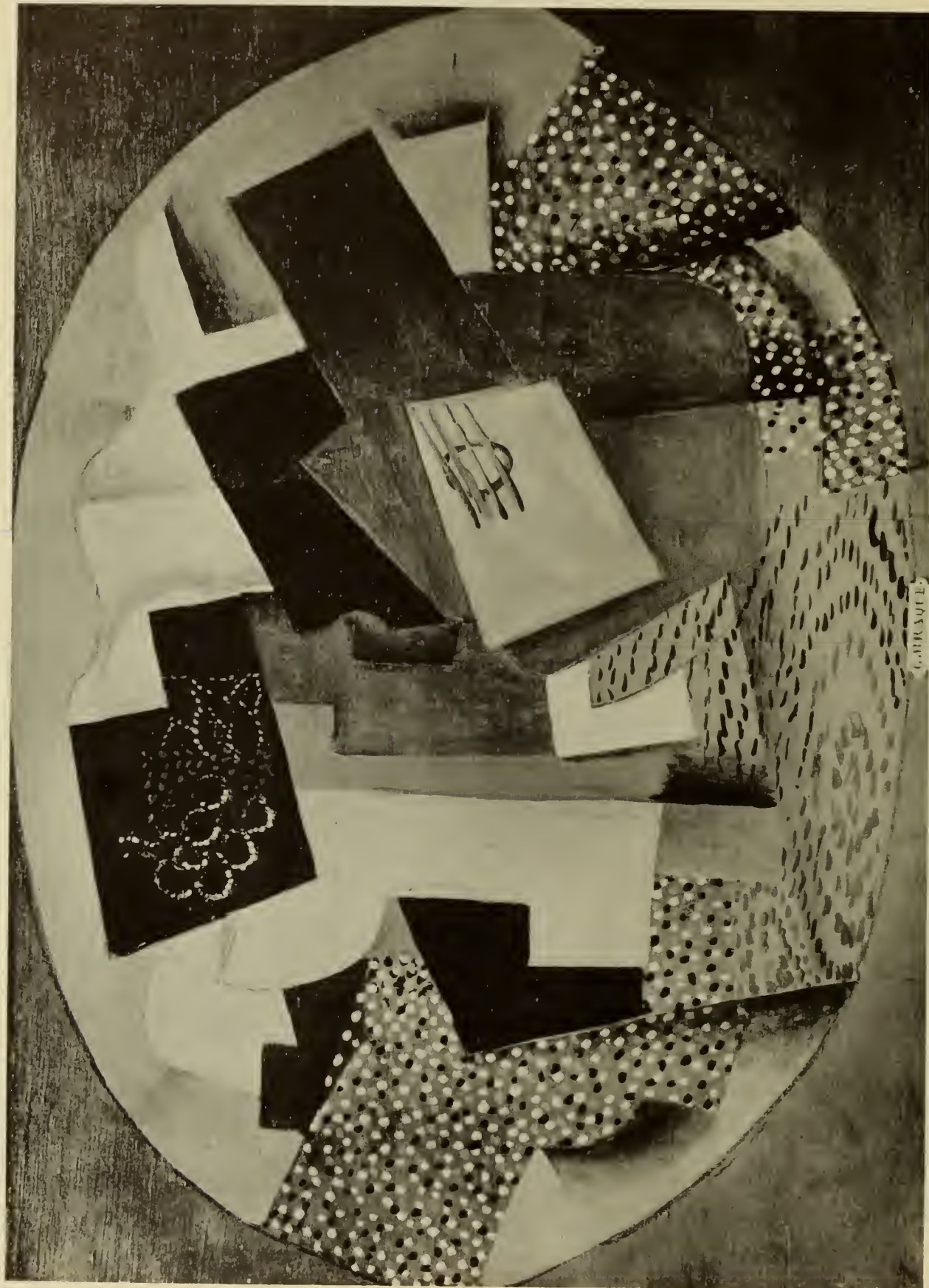












24 Georges Braque, *Still Life*, 1917

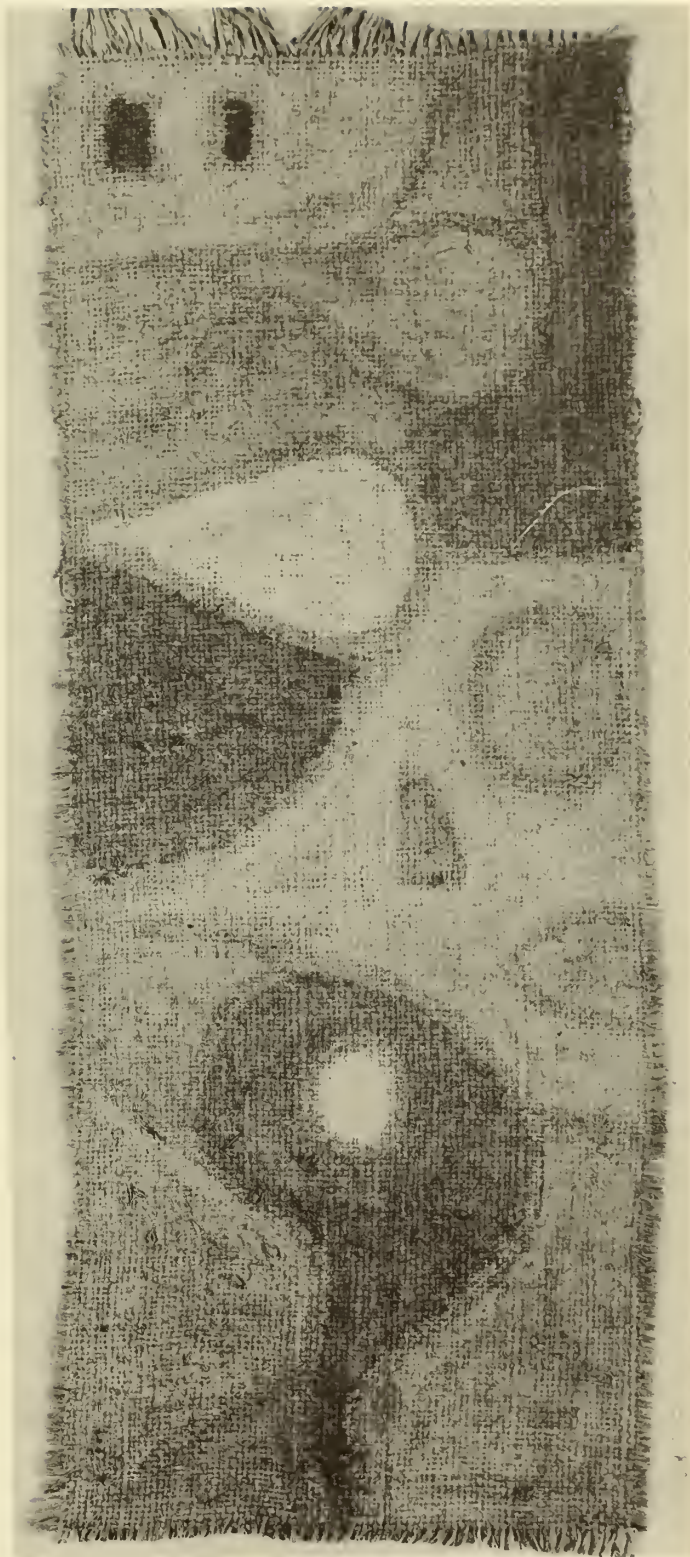
25 Georges Braque, *On the Table*, 1919







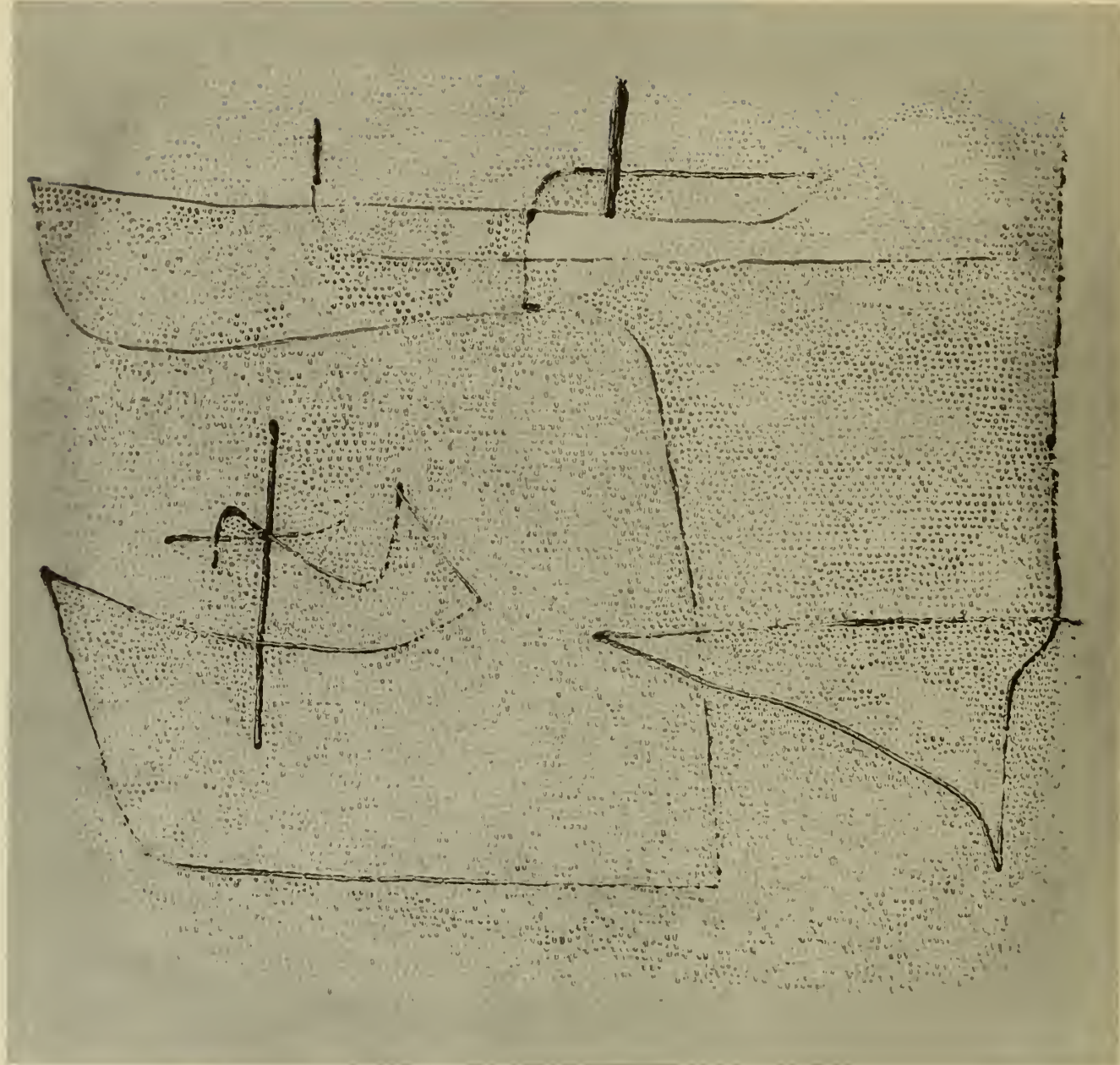
27a Georges Braque,
Still Life, 1925



27b Paul Klee,
Mild Fruit, 1938







30 Paul Klee, *Anchored*, 1932



31 Paul Klee, *Man of Confusion*, 1939

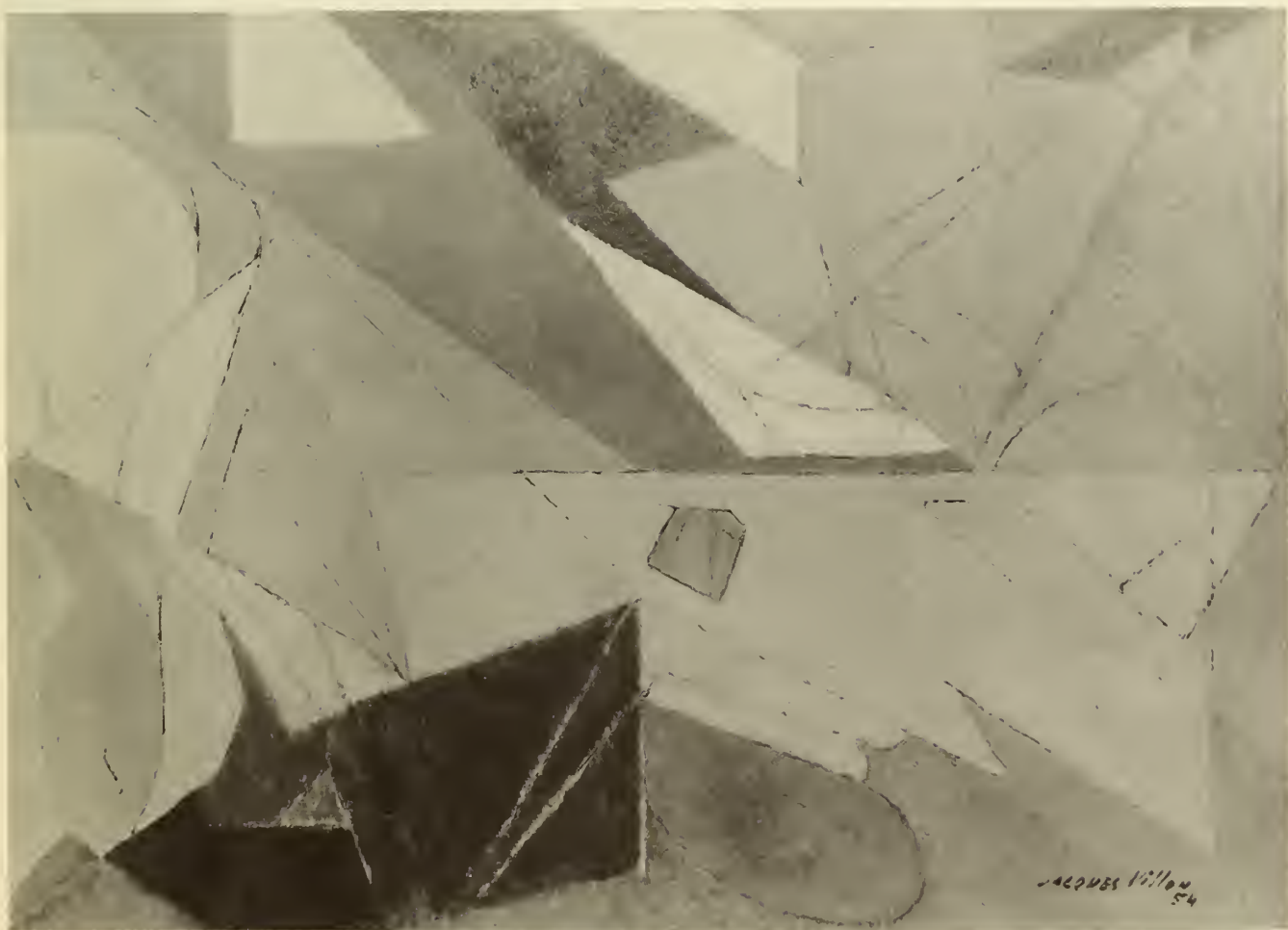


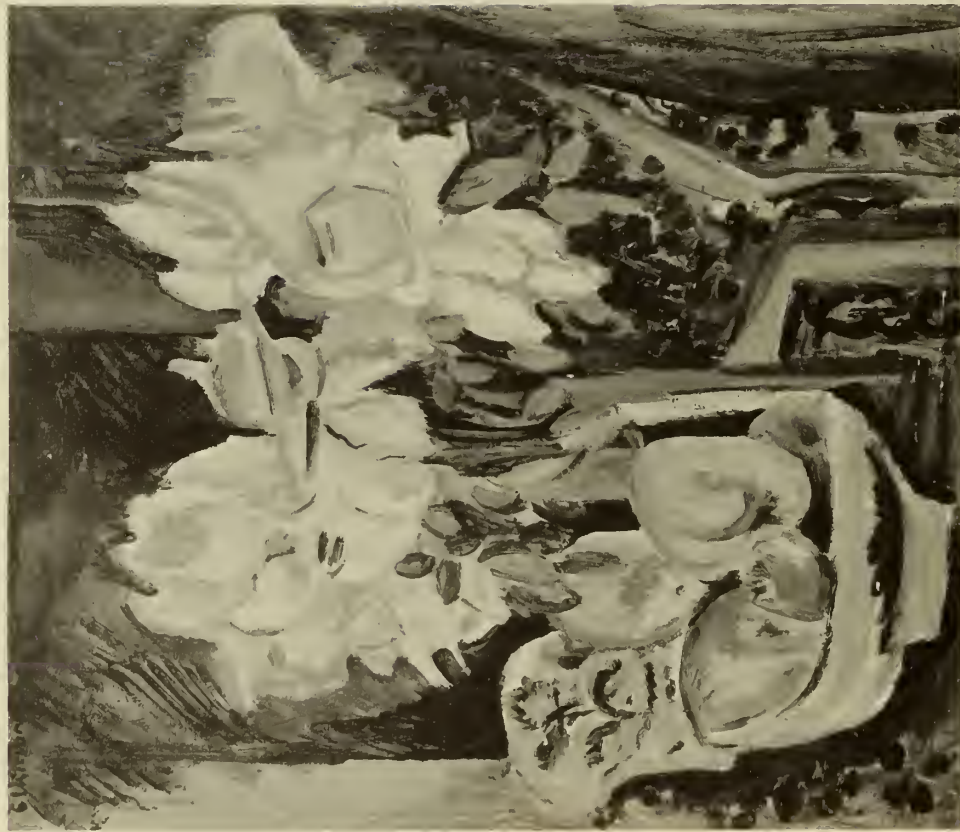
32a Roger de la Fresnaye, *Still Life*



32b Paul Klee, *Landscape*, 1919

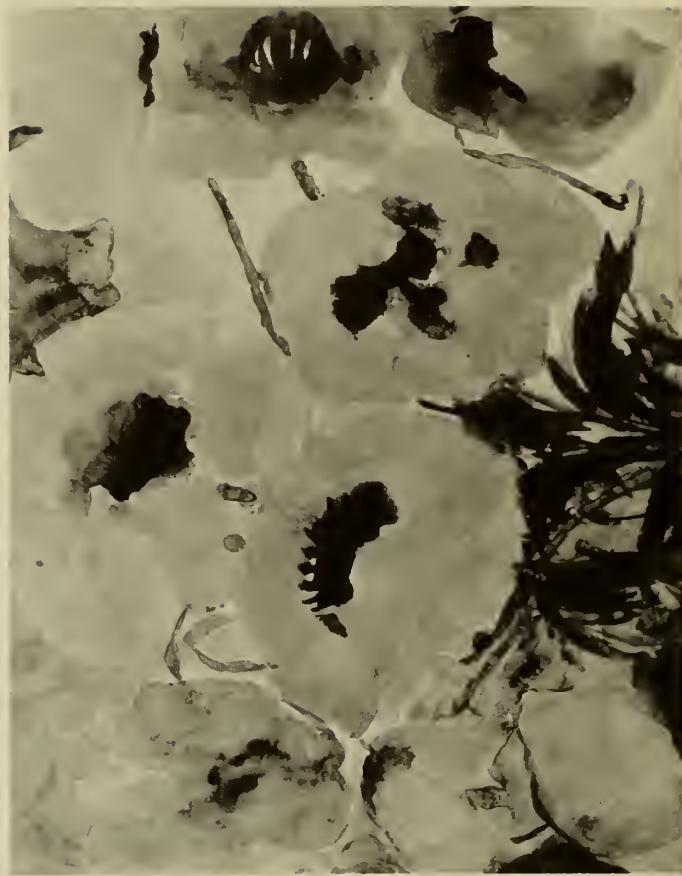
33 Jacques Villon, *The Airplane*, 1954





34a Ernest Ludwig Kirchner, *Pink Roses*, 1918

34b Emil Nolde, *Poppies*







36 Max Beckmann, *Portrait of Zeretelli*, 1927



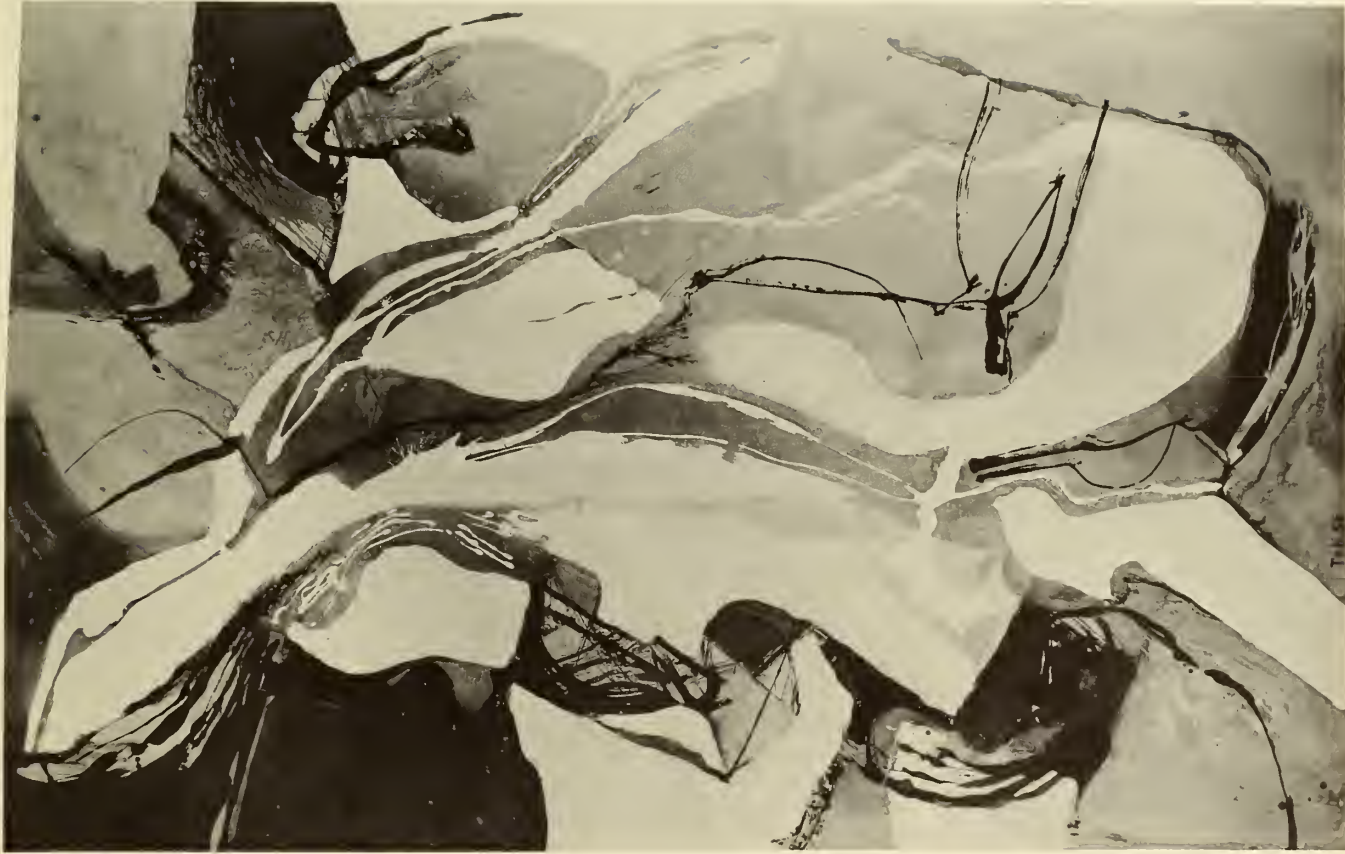
37 Max Beckmann, *Souvenir of Chicago*, 1948





39 Afro (Basaldella), Octavian Gate, 1954



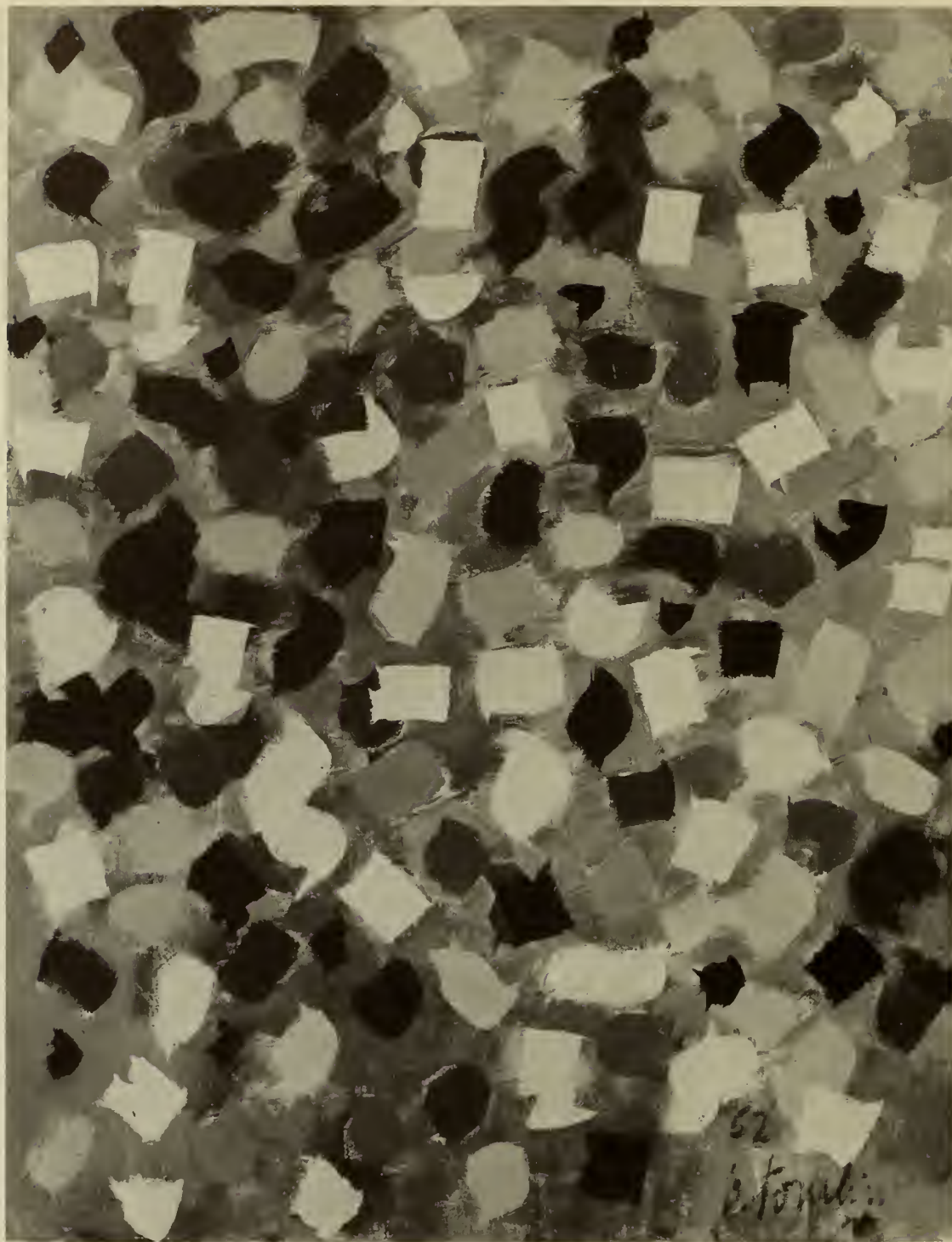


41 Toti Scialoja, *South Without Color*, 1956





43 Jacques Villon, *Portrait of Joseph Pulitzer, Jr.*, 1955



44 Bradley Walker Tomlin, *Abstraction No. 6*, 1952



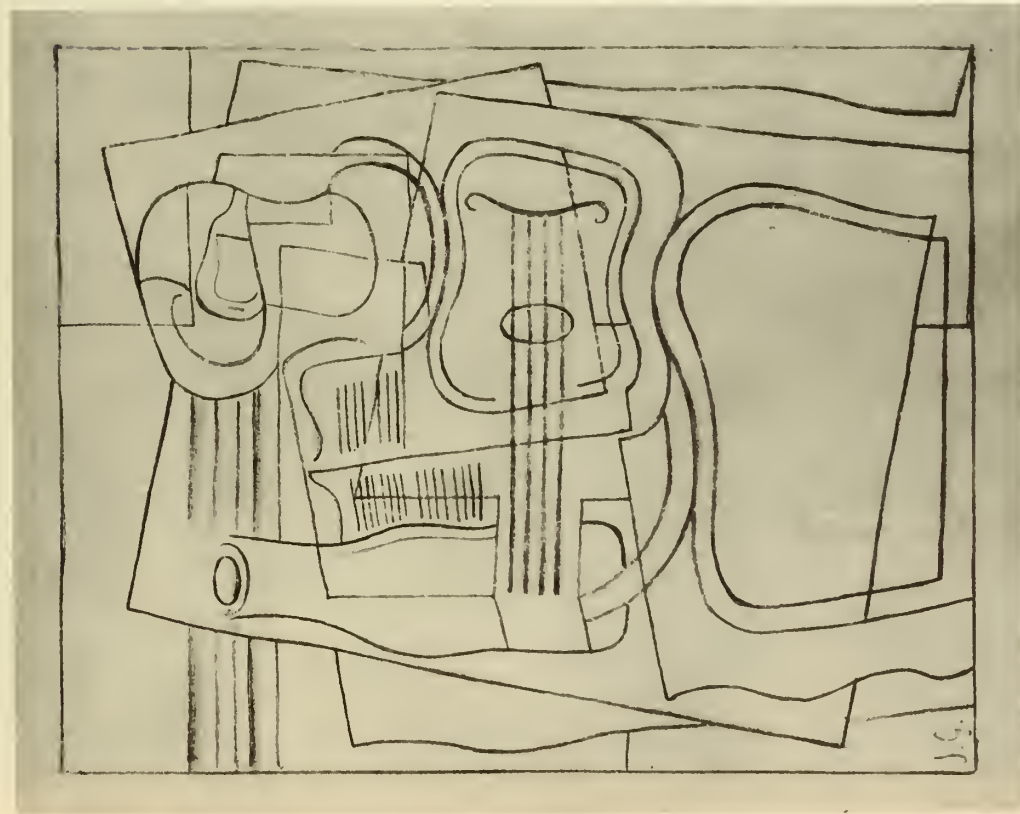
45 Richard Diebenkorn, *No. 4*, 1951



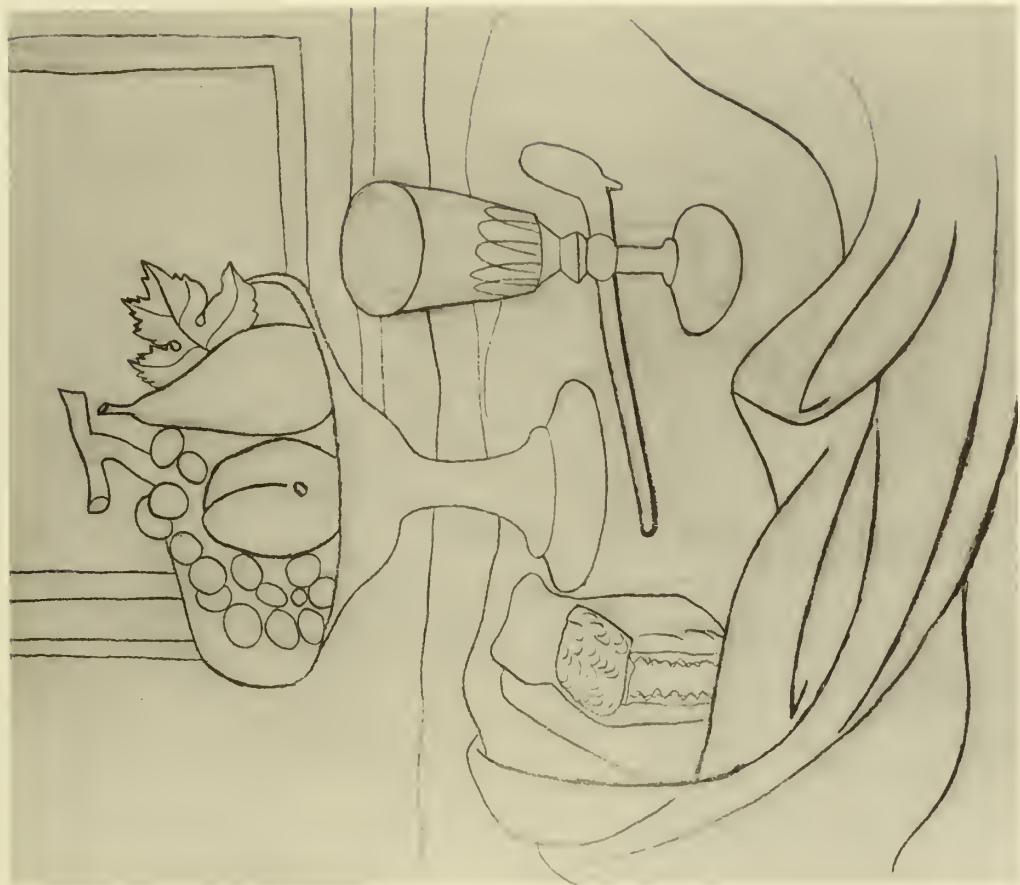
46a Jean Auguste-Dominique Ingres, *Sketches of Nudes*



46b Pablo Picasso, *Youth with Barrel*, 1905



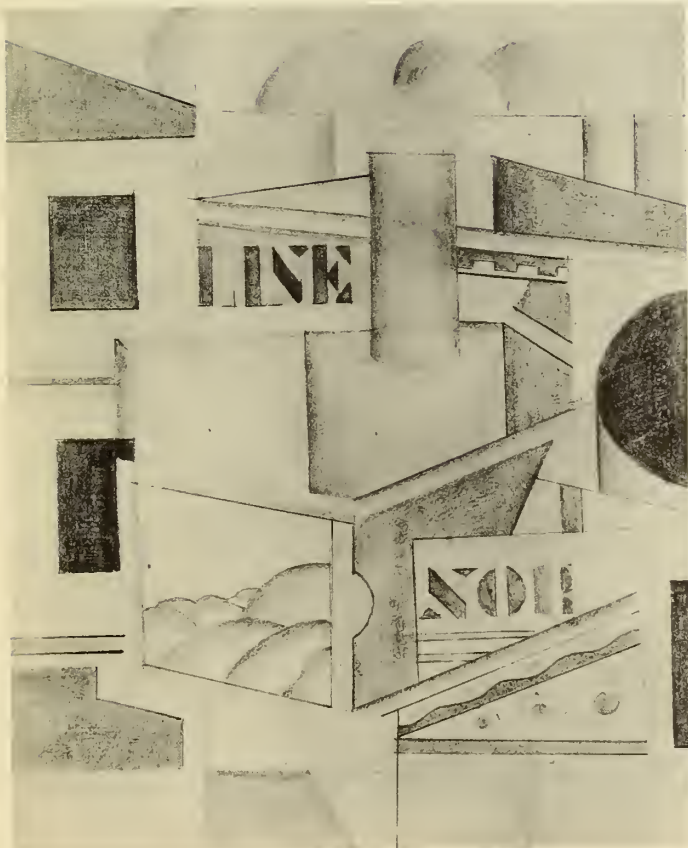
47a Juan Gris, *Study for Guitar, Water-Bottle and Fruit Dish*, 1922



47b Pablo Picasso, *Still Life*



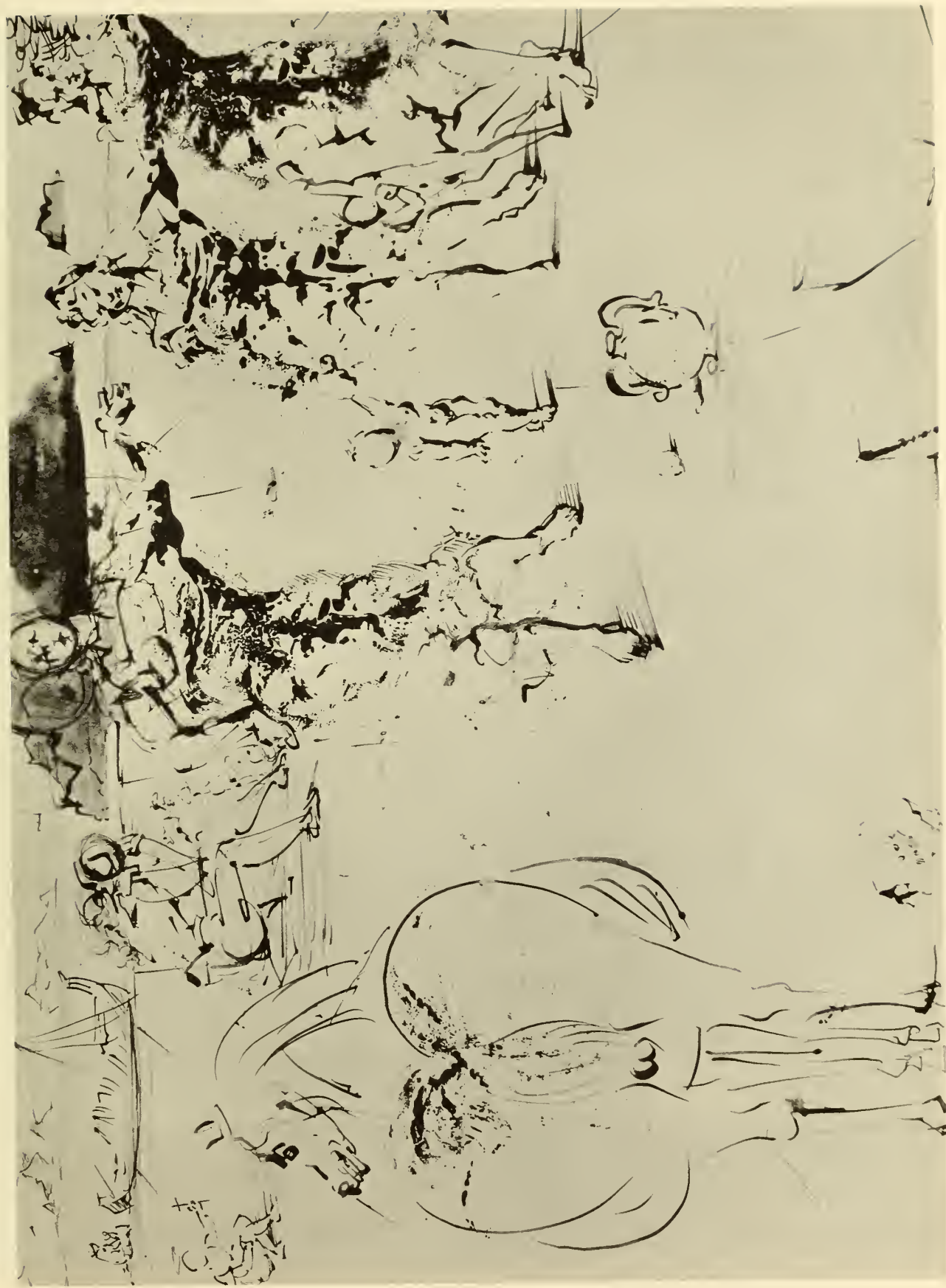
49b Roger de la Fresnaye, *The Crowded Table*



49a Fernand Léger, *At the Station*, 1923

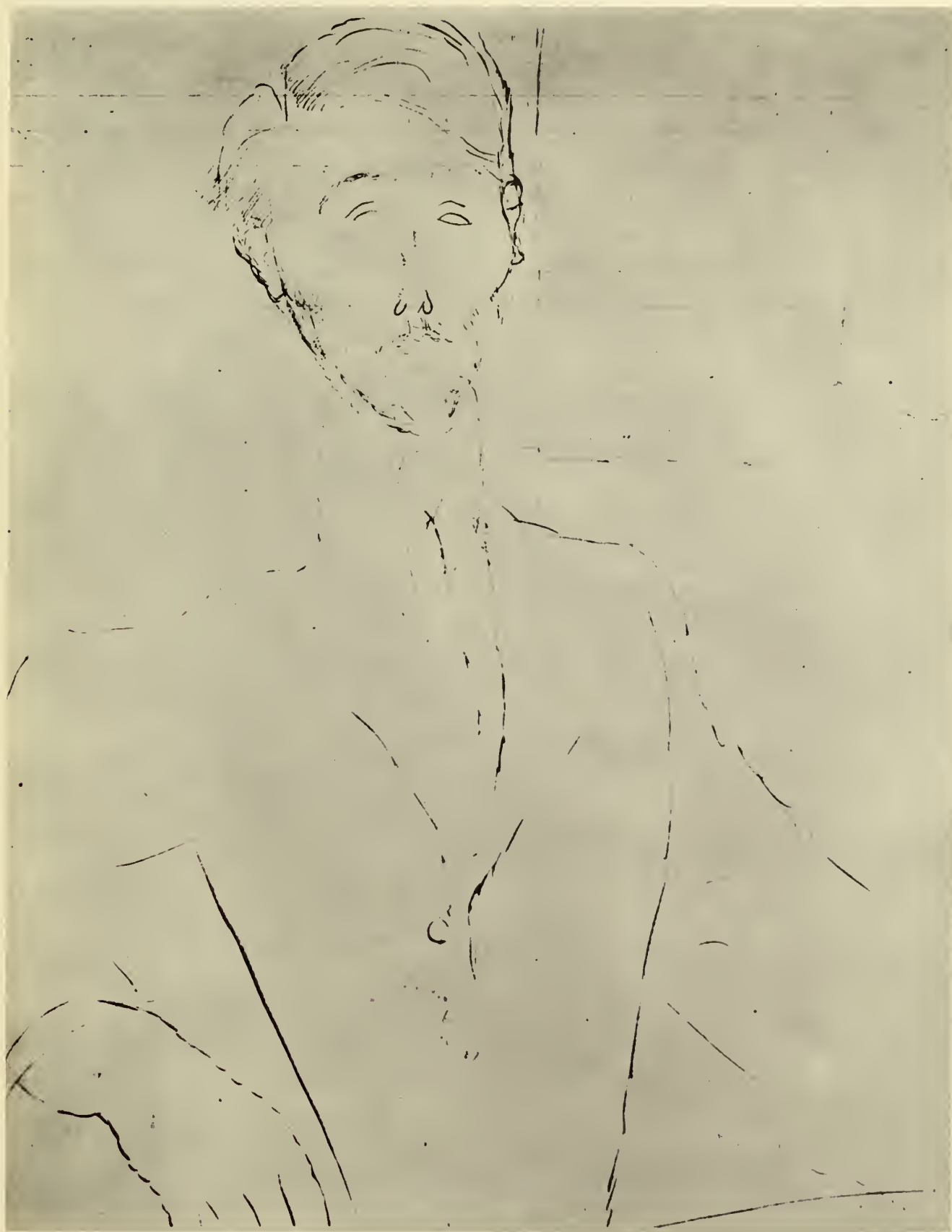


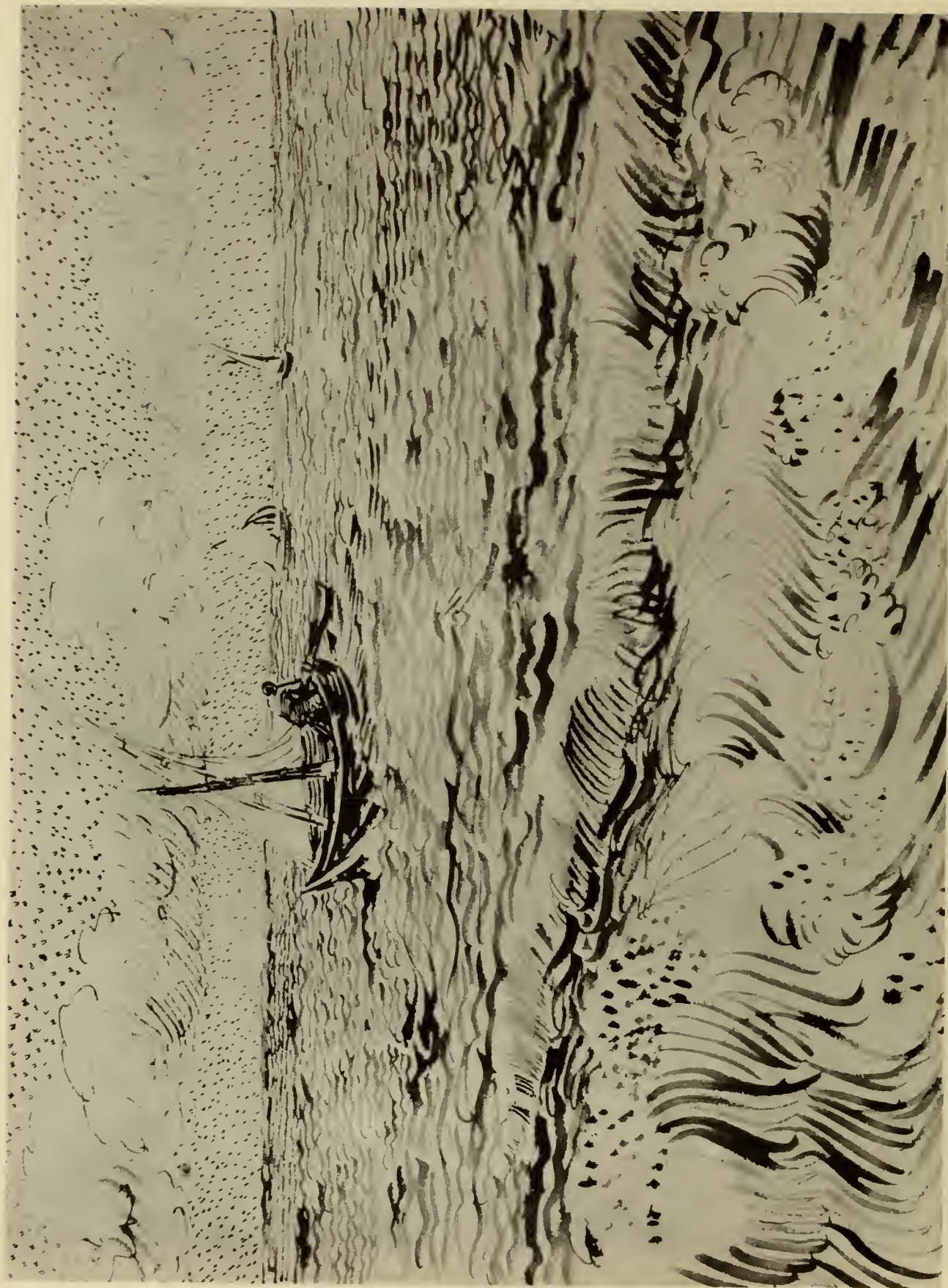
50 Pavel Tchelitchev, *Clown*, 1930





52 Stephen Greene, *Seated Figure*, 1950







55 Lyonel Feininger, *Black Yawl*, 1955



56 Charles Despiau, *Torso of a Young Woman*

57 Auguste Rodin, *Portrait of Joseph Pulitzer*, 1907



58 Luciano Minguzzi,
Man with a Rooster, 1953



59 Wilhelm Lehmbruck,
Girl Meditating, 1911





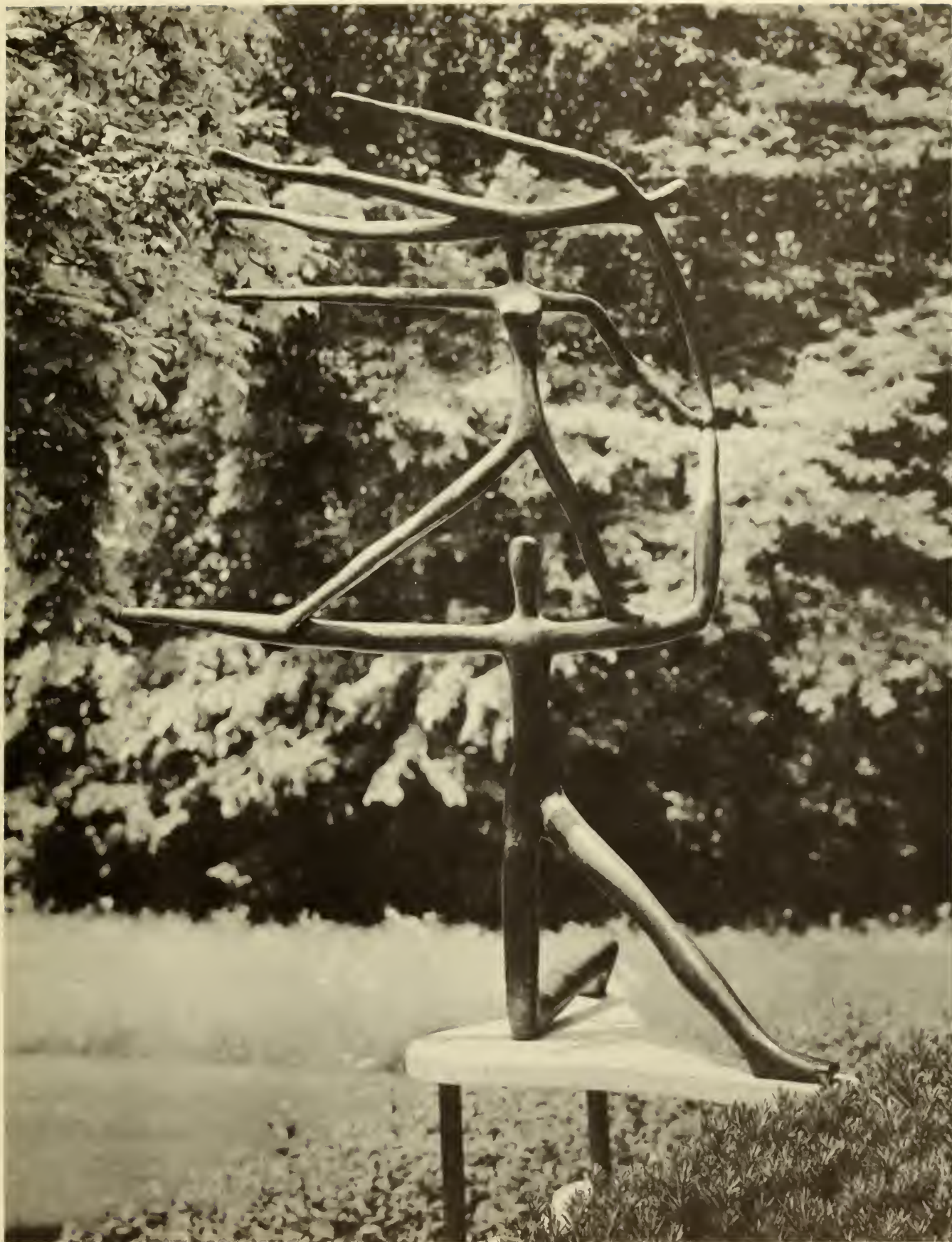
60 *Double Bakota Mask, 19th Century*



61 Jacques Lipchitz, *Dancer*, 1919









64 Henri Matisse, *Seated Nude*, 1925

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